Saturday Review

OF LITERATURE

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GUIDE TO BOOKS FOR YOUNG PEOPLE

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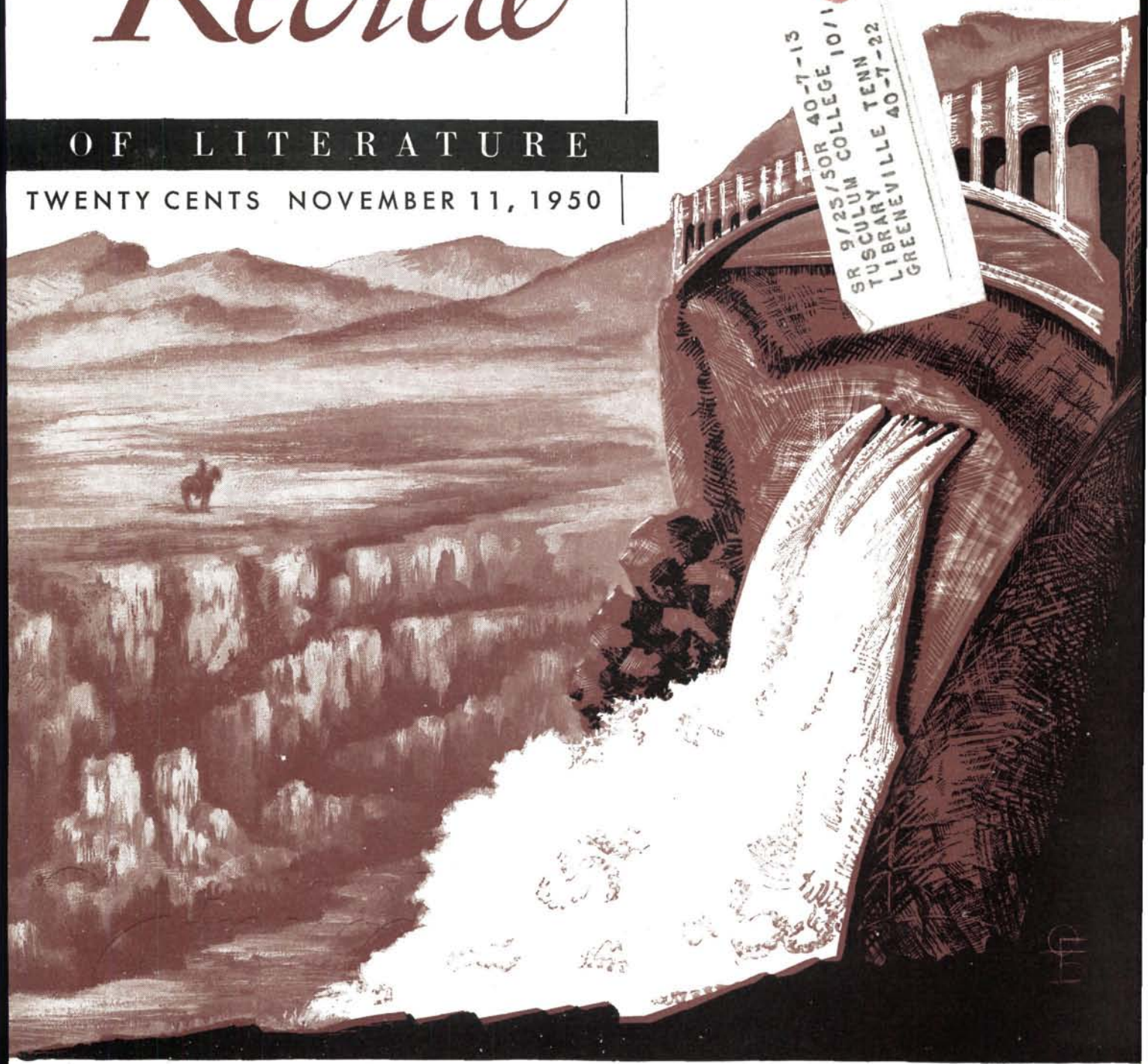

Soil Erosion: A National Problem. *(See reviews on page 10)*

Edna St. Vincent Millay:

A Figure of Passionate Living

By JOHN CIARDI

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OXFORD BOOKS for BOYS and GIRLS

I LIKE WINTER
by Lois Lenski

Bright red and green pictures show small Brother and Sister discovering the delights of winter, from the first snowfall to Valentine's Day. Ages 3-6. $1.00

THE BEAR ON THE BALCONY
by Ruth Helm

Humphrey's visit goes smoothly enough until his inordinate fondness for cinnamon buns and honey proves too much for Johnny's allowance and Daddy's temper. Ages 4-8. $2.00

PICTURES of FRANCE
by her children
text by Marion B. Cothren

Beautiful pictures in full color by children of all ages depict the gayety and courage of France. Short descriptive notes in both French and English.
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PARADISE SQUARE
by Pamela Bianco

Pamela Bianco's well-known decorative line drawings point up the charm and humor of this story of the everyday adventures of Carol and David.
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HERE AND THERE AND EVERYWHERE
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Nine short stories about small creatures of the woods and field — owl, caterpillar, toad, bat — are told in conversation form by these favorite authors.
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SANDY, THE RED DEER
by Fraser Darling

With Roddy and Flora the reader follows an authentic account of deer's life in the Scottish highlands. Beautiful two-color drawings by Kiddell-Monroe.
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THE QUEEN ELIZABETH STORY
by Rosemary Sutcliff

It takes Adam's friendship and the help of the fairies to make Perdita's dream come true in this imaginative tale of Elizabethan England.
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THE DOLLS' CHRISTMAS
by Tasha Tudor

After a dinner party and marionette show for her five closest doll-friends, Nicey Melinda, who has seen one hundred and ten Christmases, decides this is the nicest one ever. Ages 4-7. $1.50

THE NEW SITTER
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Molly and Tim have a fine time with Mrs. Mosey in this reassuring story for young readers who wonder what to expect from a new sitter. Ages 3-6. $2.00

A BELL FOR URSLI
by Selina Chonz

Ursli's search for the largest cowbell to ring in the Spring parade takes him to the top of the mountain. Gay full color illustrations on every page. Ages 6-10. $2.50

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by Albra Pratten

The fortunes of Winkie, a curious red squirrel, who becomes the pet of a family then leaves to make his own home, are shown in full color pictures and easy text. Ages 4-8. $1.50

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by Shakuntala Masani

India's great leader becomes a very human and convincing person in this simply told biography by an Indian author who knew Gandhi personally.
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On her first visit to Grannie's farm, citybred Prudy learns to do lots of daring things and finally earns the right to a nickname. Ages 6-10. $2.00

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by Joan Howard

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Father Brown doesn't know what has happened to his acres of carrots but the youngest reader will delight in sharing Smokey, the gray bunny's secret.
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by Dorothy Hogner

After many hardships and dangers Dusty, a courageous burro, finds a kind master in this exciting story of desert life in the Southwest. Ages 8-14. $2.50

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November 11, 1950

Cover Drawing by Frances O'Brien

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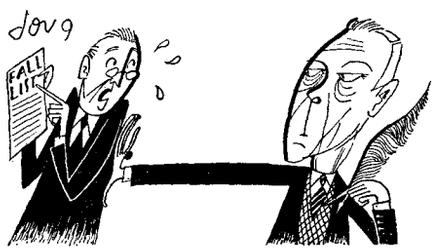
TRADE Winds

BECAUSE THE DUKE of Windsor suddenly decided that three chapters of his memoirs, "A King's Story," needed revision, Putnam's have had to postpone publication until January. With an ordinary author a publisher could say, "Now look here, old boy! We've made your book the leading item on our fall list. At the possible expense of other titles, our salesmen have beaten out their brains building up a whopping advance for it. We've already spent a lot on trade advertising, and our holiday schedules, okayed weeks ago, will be completely disrupted by this whim on your part. Besides, a book like yours was made to order for the fall season and won't sell nearly as well in the spring. So revise if you must but, hot or cold, the book goes to press on Wednesday." But you don't talk like that to a man who once was the King of England! Putnam's, as a matter of fact, found it difficult to talk to him at all. An underling blandly parried all imprecations and entreaties, and promised only that His Lordship would tackle the revisions as soon as his social calendar permitted. Putnam's,



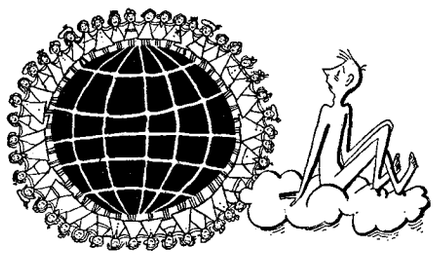
stymied for the nonce, switched back from Duke's Mixture to Waltari's Egyptian Deities. . . .

MARGUERITE HIGGINS, most famous girl reporter since the legendary Nelly Bly, is a product of the Columbia School of Journalism—undoubtedly its greatest advertisement since Lester Markel graduated in 1914. If she ever sits still long enough, Miss Higgins will write a book for Doubleday. . . . The Sepoy Mutiny in 1857 in India is the background of a first novel by John Masters, to be published by Viking and tagged by the Literary Guild for its February selection. . . . The Metropolitan Museum of Art in New York is beginning to assemble a collection of book jackets and hopes publishers will send examples they consider noteworthy, along with data as to artists and designers. Address Edward Fenton, Department of Prints. . . . The Jasper Lee Company, of 154 Nassau St., New York 7, has published a volume called "Have You Read 100 Great Books?" It contains not only all the lists of value compiled in the past century, but hints from experts on how to profit most from reading the books, and a guide to the cheapest and most attractive editions in which they may be obtained. The price of this book is $3. It may save you anywhere up to a hundred! . . . Eileen Garrett, the remarkable lady who owns and runs the Creative Age Press, has published her own "The Sense and Nonsense of

Prophecy," an exposé designed, she says, to make sure that "never again will the scientists and serious researchers in laboratories both here and abroad be confused with the tea-leaf readers and swamis who peddle their wares from Park Avenue to the Pacific." . . . Readers interested in unusual short stories are directed to Louis Auchincloss's "The Injustice Collectors" (Houghton Mifflin) — tales of unfortunates who "are their own worst enemies and attract the very disaster they may appear to be seeking to avoid." . . . Dire prophecy by a leading character in Aubrey Menen's "The Backward Bride" (Scribner's): "Steadily and remorselessly, women are capturing literature, painting, drama, the signposts of civilization. In America their word is law on a thousand topics. Nay, more than law. Some Americans break the law, but what American disobeys his wife? Gentlemen, today America; tomorrow the world. It is the will of God that we yield to women." . . .

TWICE A YEAR—in January and September—*Publishers' Weekly* gets out a bumper Announcement Issue summarizing the plans of the book trade and winding up with an alphabetical list of authors and their new titles. This list has been a boon to editors and booksellers, but until recently, was of no interest whatever to the general public. One day, however, an addict of Elizabeth Kingsley's Double-Crostics, who had failed to find an obscure scrivener's name either in Webster's or "The American College Dictionary," plucked it right out of that *Publishers' Weekly* list. Fellow puzzlers heard her shrill cry of triumph, bought up practically the entire supply of old Announcement Issues, and added 200 subscriptions to the P. W. files. Editor Mildred Smith, watching new subscriptions continue to pour in, purred, "Well, I'll be a Strabismical Phyllostomatidae." . . .

BROADWAY. . . . The sensational success of the Jean Arthur-Boris Karloff revival of "Peter Pan" recalls the time that the author, Sir James Barrie, took a youngster to a performance of the play. They occupied box seats. At the conclusion of the performance he asked, "Well, laddie, what part did you like best?" The youngster considered very carefully and then shattered Sir James by replying, "Tearing up the program and scattering the pieces over the people in the orchestra." . . . Rodgers and Hammerstein have announced that they will base one of their fabulous musicals on the plot of "Anna and the King of Siam." Bernie Hart says he has just the name for it: "Babes in Thailand." . . . A Broadway producer persuaded a group of millionaires to attend an audition of a musical comedy he hoped to put on the boards. It was budgeted at $300,000, of which he was willing to supply about $500 of his own money. The following morning his partner, a pessimist, phoned from Hollywood and said, "I'll bet you didn't get the pledge of a single buck from all those big-shots." "Not only that," admitted the producer, "but one of them stole my umbrella." . . . Sir Cedric Hardwicke advised a group of apprentice players, "Always be extremely careful of the scenery. There's no telling who had



it in his mouth just before you!" . . . *Theatre Arts*'s 384-page compendium, "Musical Comedy in America," recounts the history of Broadway operettas from "The Black Crook" through "South Pacific." There are sixty-four pages of illustrations—very nostalgic! . . . Speaking of nostalgia, you'll get a heart-warming suffusion thereof,

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from the editorial rooms of the BEACON PRESS, Boston

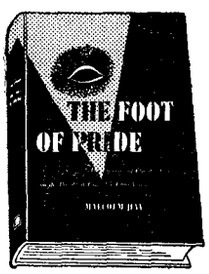
Erasmus...shown in true perspective ...as the herald of a united world.

For the first time...1900-year record of the crime for which every Christian must answer

THE FOOT OF PRIDE: The Pressure of Christendom on the People of Israel for 1900 Years

By MALCOLM HAY • Introduction by Thomas Sugrue.

Boston: Beacon Press — At all bookstores, **$3.75**



"This is a needed volume..."—Library Journal.

You won't want to believe the documented facts in this book. It will hurt you to note the cold-faced implacable inhumanity recorded here with unhurried, calm, objective scholarship. The whole "Christian" world—nations upon whom we traditionally look as honorable and fine—even your own country—will be revealed in a light you may not be able to face. ❧ Says the author, in Chapter 1: "Even in countries where pogroms are unknown, it was the coldness, the indifference of the average man which made the Jewish drama in Europe possible...The way was prepared by a hatred which has a long history. The inoculation of the poison began long ago in the nurseries of Christendom." ❧ Says Thomas Sugrue, author of "Stranger in the Earth" and "Watch for the Morning": "I have just read this book for the third time; and I like it more than ever. It is a splendid book, a great and courageous work....It is not, after all, the degree to which anti-Semitism is expressed which is important; where it exists at all it is engaged in murder—the murder not of Jews, but of Christians. An anti-Semite is a dead Christian; his prejudice has strangled his faith." ❧ Says Pierre Van Paassen: "This book's mild and somewhat mysterious title hides the shocking story of 'the pressure of Christendom on the people of Israel for 1900 years.' It is the abysmal record of Christian anti-Semitism, documented with scholarly precision and frightening objectivity. ❧ It is well that 'The Foot of Pride' has been written by a non-Jew. Its reading ought to dispose us Christians to humility and repentance."

ERASMUS AND OUR STRUGGLE FOR PEACE

With fresh translation of Erasmus' 'Peace Protests.'

By JOSE CHAPIRO

Boston: Beacon Press — At all bookstores, **$2.50**

Never was there a more eloquent voice raised in the cause of world peace than the voice of Erasmus of Rotterdam. Never was an age more desperately in need of such a voice than the present. This book presents the first complete English translation from the original (Peace Protests, 1517) since 1559—and in modern idiom which makes the classic statement utterly contemporary. It has the exact tang of a public pronouncement of this very week. The first half of the book is a lively study of Erasmus himself, and undertakes to correct the impression of this 16th century pacifist as presented to us by traditional biographers. Erasmus was first and foremost a pacifist, not a theologian, Chapiro shows. ❧ Here was a genius who lived centuries in advance of his age. It was more than four hundred years later that men began to talk in the same terms—began trying to put into practice the same ideas and means of achievement which this outstanding thinker articulated in 1517. Peoples and democratic governments are now using the identical arguments Erasmus used. But today, the bold dreams of Erasmus have become the solid ground of our own political thinking. In this book José Chapiro—a scholar of universal erudition who is at home in a dozen languages—presents Erasmus in his true perspective as the herald of a united world—a herald not honored in his own era. ❧ The present study is dedicated to the United Nations—the legitimate heirs and trustees of the dream of world peace propounded by the famous monk, Erasmus of Rotterdam, born nearly 500 years ago.

New warm insights into FDR...

THE WIT AND WISDOM OF FRANKLIN D. ROOSEVELT

Edited by Maxwell Meyersohn

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This newest volume in the popular "Wit and Wisdom" series contains the most expressive words of the man who has left his mark permanently on history. These excerpts from the public papers and addresses of Franklin Delano Roosevelt provide warm insights into the complex nature of the man himself, as well as the country he knew and loved so well. Listen: "Eternal truths will be neither true nor eternal unless they have fresh meaning for every new social situation." ❧ "A national defense program intended to protect our democracy [should] not...make the rich richer and the poor poorer." ❧ "Our Bunker Hill of tomorrow may be a thousand miles from Boston."

Schweitzer at his most appealing

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Study reveals pulsing life of Samoans...

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By JOHN COPP • Preface by Margaret Mead

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In this book the pulsing life of the so-called "primitive" Samoans is given careful study by a specialist who lived among them for eight years. Says Margaret Mead: "Mr. Copp has worked over his material with affection and respect. He has written down a record which can be read in Samoa as well as in the U. S. Now, as never before in history, we need to understand what happens to individuals who must live between two worlds. Says Virginia Kirkus, Bookshop Service: "An authentic picture of the daily round of life of a boy growing up...An almost poetic rendition of the years in the life of a chief's son, his games, his playmates, his schooling, his love life, finally his marriage."

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AN IMPORTANT publisher's secretary incurred his ire recently by presuming to make some necessary grammatical changes in a letter he had dictated. "But I thought . . ." she began meekly.

"Don't think," interrupted the publisher. "That's not what I pay you for. I want my letters typed exactly as I dictate them. Is that quite clear? Now take this."

That afternoon, the secretary planked this letter on his desk for signature:

"Dear Smythe: The idiot spells it with an 'E.' Thinks it's aristocratic. His old man was a janitor. With regard to your letter of—look it up. Anybody who can read that handwriting deserves a medal. You ask the best discount we can allow on 5,000 juveniles, assorted titles. In order to make any profit at all we cannot go above—hey, Lew, what do you think Smythe will stand for on that juvenile deal? Forty-five per cent? Hm-m-m—our accountants figure that 43 per cent is the furthest we dare go. The extra 2 per cent is for that damn 'E' he sticks on his name. Trusting to receive your esteemed order, etc., etc., etc. There, that's done and you better get off my lap before my partner walks in on us." —BENNETT CERF.

Fugitive

By Hannah Kahn

FEAR-bound, he feels
Branches press
Against his shoulders . . .
Wilderness

Still unconquered
Circles him;
Moon-thrust shadows
Crouch and skim

The blurred horizon.
His world grows stranger,
Meshed in darkness,
Rimmed with danger.

Nor grass, nor tree,
Nor darkened sky
Can shield him now
Or mute his cry.

Body cold,
Blood-stained feet . . .
The hounds are fast
The hounds are fleet.

What will the future be— when man has outlived history?

POST-HISTORIC MAN:

An Inquiry
By
Roderick Seidenberg

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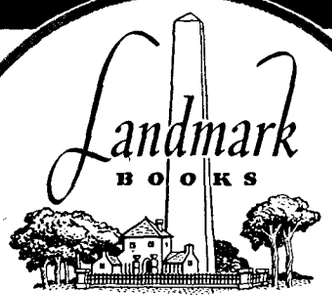

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—*Mishkin.* —*NBC.*

Through the years—hers "became a name for a kind of lyric to be imitated wherever the female heart beat fast."

Edna St. Vincent Millay:

A Figure of Passionate Living

JOHN CIARDI

John Ciardi

EDITOR'S NOTE: *Edna St. Vincent Millay, one of the brightest stars of American poetry during the Twenties, died on October 19 at the age of fifty-eight. Although she had published relatively little in recent years, more than a score of volumes of her verse remain in print, including "Renascence," "The Harp-Weaver" (for which she received the Pulitzer Prize in 1923), and "Conversation at Midnight," all published at Harper. Mr. Ciardi appraises Miss Millay's poetry and the things it stood for in the accompanying article.*

POLITICAL historians remember 1917 as the year in which the United States went to war to make the world safe for democracy. Literary historians recall it as a time of great stirring in American poetry. Ezra Pound and his followers were beginning to imagize. T. S. Eliot stood between "Prufrock" and "The Waste Land." Baudelaire was becoming an excitement in advance circles. Yeats was at the point of his best writing. Hopkins was about to be published. Joyce and Gertrude Stein had already brought their techniques far enough forward for E. E. Cummings, as a Harvard undergraduate, to have written an extremely perceptive assessment of their experiments and aims. In short, The Age of the Manifesto was upon us. Schools and movements were everywhere. The next ten years were to see them flower and fade quarterly, leaving behind them stacks of unread little magazines.

Into all this excitement and search for a new way of writing stepped twenty-five-year-old Edna St. Vincent Millay, who had just been graduated from Vassar and had just published a volume of verse called "Renascence." Miss Millay brought forth her ballad stanzas, her archaic embellishment, and her sonnets in the grand manner. Perhaps not surprisingly, even her traditionalism was enough to excite a school into being. Edna St. Vincent Millay became a name for a kind of lyric to be imitated wherever the female heart beat fast.

Her popularity, easily won, was to continue through all the Twenties and —perhaps a sign of dangerous limitation or perhaps a sign of fundamental power—was to reach beyond the "literary" to something resembling the "public." Her reading appearances were to become triumphs of trailing gowns and far-flung gestures. The legend of her loves was to illuminate dreams from Keokuk to Salt Lick.

Now Edna Millay is dead, and somehow the Twenties, when some of you were very young and some of us were children, are suddenly sent splintering into antiquity. What a long way back it is to yesterday when Edna St. Vincent Millay was The Village and The Village was Edna St. Vincent Millay, and you went back and forth all night on the ferry, and I, still in knickers, read about it in Medford, Massachusetts, and daydreamed the wonders of the life being lived just off Washington Square.

Or else it was just silly and adolescent with shouting on street corners, and dreary recitals by bearded poets, and a great deal of very high level small-talk by flat-chested girls in excruciating dresses. But, silly or not, it was a time of tremendous vitality, and certainly no one lived it more passionately and beguilingly—or so at least it seemed to me, and so it must have seemed to thousands of adolescents like me—than Edna St. Vincent Millay.

There are always two of every poet: one a person, the other a presence contrived by the poems. Whatever the person is, the presence is something else, an aspect of the person or a series of aspects. The reader of Edna Millay is easily confused in this since the person and the presence seem so bound up together, the legend of her living so much a part of the poems. One reads the poems and thinks he could walk down the street and identify their author on sight.

It is impossible, of course, to say whether or not Edna Millay's poems will "survive"—whatever that means —but in the very immediacy with which one makes a person of the presence may lie the best testimony to a creative achievement. For it is

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not good enough simply to dismiss the issue by saying that the poems are autobiographical. Or if it is, it is only good enough if one realizes that autobiography is not transcribed so much as it is invented. No one can write all of himself; he must select aspects, and every selection invents. Whatever powers and whatever limitations are to be found in the poems, their achievement is that they invented Edna St. Vincent Millay.

Almost, one is tempted to say nostalgically, they invented a decade. One knows this is an absurdity and yet one half-thinks it. One may as well say the raccoon coat invented the plastic age. No, what I am thinking is that she invented it (or somehow brought it alive) to me and certainly to many of my generation busy at their first fumblings and exaggerations.

I must have been nearing fifteen, a happy prowler in the dark stacks of our public library, when I began to pull down poetry from the shelves. About all the poetry I had behind me was Kipling and I was not sure but what he was too "young"—by which I meant I had read him more than six months ago. Then I found "The Man with a Hoe." That was a wonderful discovery: "Who loosened and let down that brutal jaw?" I would demand of my sisters. "Spoon River" was another: "Petit the poet, tic-tic, peas in a dry pod"—it was enough to make me feel like a critic. Then one day I opened "The Harp-Weaver" and came on "The Goose Girl":

Spring rides no horses down the hill,
But comes on foot, a goose-girl still
And all the loveliest things there be
Come simply, so it seems to me.
If ever I said, in grief or pride,
I tired of honest things, I lied;
And should be cursed for evermore
With Love in laces, like a whore,
And neighbors cold, and friends unsteady,
And Spring on horseback like a lady!

Now there was a thing you could really recite: grief, pride, curses, whores! This was life! I began to read Millay avidly, to spout her endlessly. "What lips my lips have kissed." Mine hadn't kissed anything but the cheeks of aunts, but wasn't that part of the drama? "Euclid alone has looked on Beauty bare." How rich that was!

Let all who prate of Beauty hold their peace,
And lay them prone upon the earth, and cease . . .

What a sudden sense of life they released! Even the too-muchness was right. In retrospect, of course, one knows that it was exactly the too-muchness that was right, but what an excitement it was then to curl up with it in a corner of the stacks and wait for the time when you could recite it to a girl with the moon beside you or, perhaps more accurately, to the moon with a girl beside you. Certainly the moon comes first.

"The Goose Girl" still strikes me as the most typical of Edna Millay's poems, of the kind of presence she sought to invent. Its measure is cut to absolute simplicity; one thinks immediately of Housman, whose hand has surely touched Edna Millay's first poems. And immediately one senses a difference in the simplicity. "The Goose Girl" bears many surface resemblances to Housman's "Cherry Trees." The meter, the kind of language, the easy flow of the symbols, the imagery, all have a great deal in common. Yet Housman's poem remains convincing, and somehow "The Goose Girl" does not.

THE difference occurs not in the way of saying but in the attitude of the saying, a point Robert Frost once made especially well in speaking of "the way the poet takes his subject, the way the poet takes himself." One is finally forced to distrust the way Edna Millay takes herself in this poem. One can believe without reservation that Housman wanted to walk out quietly to observe the cherry trees. His feeling for the false bloom of snow upon them is evoked beyond question. But can one feel the same conviction in the evocation of Spring as the Goose Girl and the Lady on Horseback, or is the author being consciously picturesque? And when we are told that

All the loveliest things there be
Come simply, so it seems to me,

not only the archaic use of "be" but the knowledge of Miss Millay's archness in so many of her other poems makes us wonder if this is not simply another pose. We doubt, and immediately the poem confirms our doubt by the burst of rhetoric that fills up the next five lines. This is not an experience, we conclude; it is a pose.

And poem after poem confirms this experience: there is always that element of the overdramatic about them, a fabrication of the words rather than of the feeling, of a posture rather than of an experience. It is, one suspects, exactly this in the poems that once set twenty years of undergraduates to imitating them. Something in the overstatement of the poems fitted our own imbalance. Perhaps that explains why I fell violently in love as a sophomore at Bates College with our local Edna, or, more precisely, with the best of our local Ednas, for even at so small a school as Bates there were at least two dozen of them. Certainly something powerfully suited to our needs grew at that edge of bathos.

I screamed, and—lo!—Infinity
Came down and settled over me.

Or in the coy first hungering for great sophistication:

After all, my erstwhile dear,
My no longer cherished,
Need we say it was not love,
Just because it perished?

It swaggered with us like our first self-conscious cigarettes, an endless, very fine portrait of ourselves being very wise.

It seems impossible now that we could have been so moved by such lines. Or is it simply that we can never again be so moved by anything? Whatever the truth of it, we were moved, we were filled, we were taken.

Then somehow it was all over. The

(*Continued on page* 77)

"Shine, Washington Square," by John Sloan (1923).

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Ideas & Studies.

Here are nine more books of the type that will never achieve the best-seller lists but will surely have a considerable influence for years to come. A. G. Mezerik's "The Pursuit of Plenty" and Bernard Frank's and Anthony Netboy's "Water, Land, and People," the subjects of the leading review of the week, deal with a problem that haunts the future of people in every land—the conservation of natural resources. Two other books—Lloyd Morris's "William James" (page 11) and Ewing P. Shahan's "Whitehead's Theory of Experience" (page 80)—treat the work of two of the greatest philosophers of modern times. Jeremiah S. Finch's "Sir Thomas Browne: A Doctor's Life of Science & Faith" (page 12) makes a long-needed biographical bow to the seventeenth-century physician-writer and scholar, whose "Religio Medici" Sir William Osler recommended as necessary reading for medical students.

Taking Stock of a National Heritage

THE PURSUIT OF PLENTY. By A. G. Mezerik. New York: Harper & Bros. 209 pp. $2.50.

WATER, LAND, AND PEOPLE. By Bernard Frank and Anthony Netboy. New York: Alfred A. Knopf. 331 pp. $4.

By Fairfield Osborn

IT DOES not take a prophet to foresee that the overriding question of the future, whether of our own country or of all countries, is that of adequate national resources for rapidly increasing populations. Consequently books dealing with the general subject of conservation become required reading for all and sundry who are more interested in tomorrow than in yesterday.

"The Pursuit of Plenty," subtitled "The Story of Man's Expanding Domain," by A. G. Mezerik, is a strongly-worded book, well worth reading, yet containing inconsistencies which each reader will need to unravel for himself. The book opens with some high-powered verbal artillery aimed at those who express deep concern that the startling and continuing increases in population, combined with the spread of industrialization, may deplete the reserves of natural resources, and who further believe that the rate of the production of organic resources, for foods and fibers, may not be able to keep pace with rapidly increasing demands.

While Mr. Mezerik recognizes that the problem has not been resolved he indicates that everything should turn out all right *provided* adequate action is taken both on a national as well as on an international scale. This proviso lies at the heart of the entire matter. The question still remains: "Are sound conservation practices going to be adopted, both here and abroad, generally enough and soon enough?" The author hits hard blows at big corporations and the free-enterprise system in general. He seems to disregard the values that the competitive system has brought to our country, to say nothing of the beneficent and humanitarian results that in later years have been flowing from the wealth that this system has produced.

Mr. Mezerik proposes that such agencies as the Tennessee Valley Authority provide the answer to this country's natural-resource problems. It would be a relief if the answer could be found that easily. While regional planning is imperative, it is a good deal to assume that other valley authorities that may be created could enjoy administrations as generally competent as that of the Tennessee Valley. Further, many observers and students of the Tennessee Valley Authority do not give it the "high marks" Mr. Mezerik does. A good antidote for Mr. Mezerik's views on this subject is Chapter VIII, "Mirage of River-Basin Development" in Bernard Frank's and Anthony Netboy's "Water, Land, and People." However, Mr. Mezerik is right in his general concept regarding the need for regional planning and in his important statement that "nowhere can natural resources be evaluated as materials separated from the social organization of the people who are to use them."

Messrs. Frank's and Netboy's book is a work of quite another color, for it does not employ the polemics of "The Pursuit of Plenty," and contains a large amount of valuable factual material regarding our natural resources and especially our water resources. As a result, "Water, Land, and People" is an excellent stock-taking of past and present conservation practices, with sound ideas as to what we need to do to protect the future welfare of our country in so far as the use of our natural resources is concerned. One of the most vital needs at the present time is a thorough reorganization of the departments within the Federal Government that are responsible for these resources. This book vividly portrays the serious consequences of the present situation. The unfortunate conflicts between the Bureau of Reclamation and the Army engineers and the resulting absence of coordinated planning are well described and point forcibly to the fact that these departments as well as others in the Federal Government responsible for resource protection and use must be unified. In a section en-

FRASER YOUNG'S LITERARY CRYPT: No. 386

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 386 will be found in the next issue.

BAD ORB MANY

BADE UYFCLSAE RUG

BYH UAH LAMG

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Answer to Literary Crypt No. 385

Mystery is the wisdom of blockheads.

—Horace Walpole

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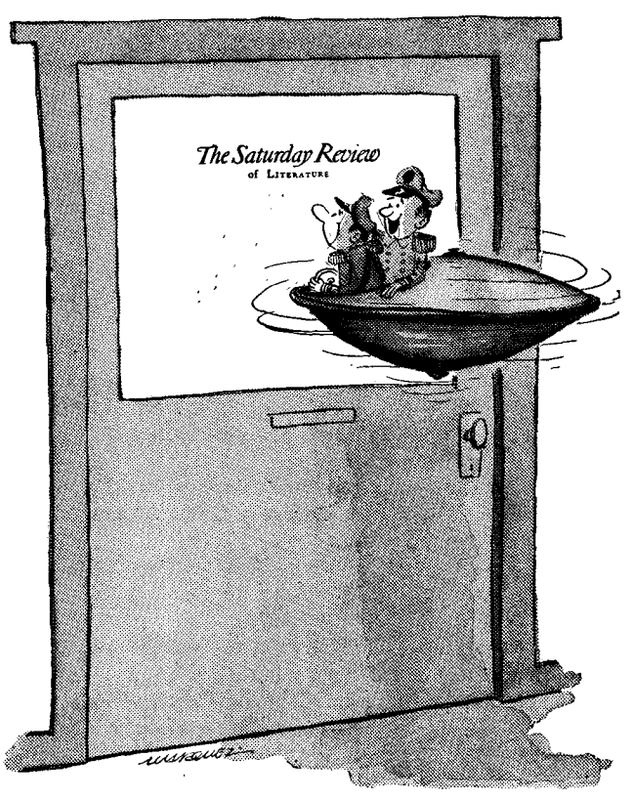
titled "Too Little and Too Late?" the authors summarize their views as to where we stand today:

> Despite all the manifestations of progress toward a rational and scientific approach to our land and water problems . . . these stark facts remain: soil losses are enormous on the croplands, grasslands, and forests of the nation. Western grazing lands, for example, are generally much too heavily stocked for the forage they produce. . . . On the Great Plains about three million acres of grassland have been plowed up and planted to wheat since 1946. In the meantime summer-fallowed land and land farmed on the contour have declined in this area. As a consequence, a new and perhaps worse dust bowl is in the making. . . . Finally, despite the expenditure of hundreds of millions of dollars annually . . . we do not seem perceptibly to be reducing floods, siltation, or contamination.

In effect, this book indicates that we have not as yet turned the corner. Valley Authorities are only one means toward the great objective. As these authors state: "Victory in the battle for conservation will be in sight only when Americans become aware of the imperative need for using their natural resources wisely, when they develop deep solicitude about the land handed down to them, however impaired, by previous generations."

Fairfield Osborn is president of the Conservation Foundation. He is the author of "Our Plundered Planet."



"Then the article said, 'To the first little man from another planet who walks into this office, with or without Frank Scully, *SRL* will present $100,000 . . .'"

The Great Pragmatist

WILLIAM JAMES: The Message of a Modern Mind. By Lloyd Morris. New York: Charles Scribner's Sons. 98 pp. $2.

By Brand Blanshard

THE HOUSE of Scribner has conceived the excellent plan of issuing a series of 100-page books of which each will give the gist of a modern writer of importance. It has already produced such studies of Darwin, Einstein, Dostoievsky, and Shaw, and is preparing sequels on Marx, Freud, Gandhi, and others. The present book is the volume in this series devoted to William James.

James is a plum for any biographer; indeed, he has been the subject of the best intellectual portrait that this country has produced, the massive study by Ralph Barton Perry. He adventured in many fields; he wrote about them intelligibly and always interestingly, and he was the most engaging of human beings. To be sure, the philosophic cast of mind is a dangerous possession for any hero, for it is abstract and austerely dispassionate while the things that interest most people are concrete and bathed in feeling. F. H. Bradley once said that he who lives among shadows must be content to be himself a shade. But James was never thus content. He "thought with his blood" on everything; all that he wrote is soaked with his own idiosyncrasy; he could never keep himself out. After a while he began to wonder whether philosophers need to keep themselves out, and reached the novel conclusion that they neither could nor should. This was the origin of his pragmatism in philosophy and his "will to believe" in religion. As against the intellectualists he insisted that the test of truth in these and all other fields was not mere logical evidence but the satisfactoriness of a belief to our nature as a whole, including our feelings and desires.

Mr. Morris devotes most of his book to explaining these and the other main theories of James, and since he is a practised writer and seems to have been impressed as deeply by James the philosopher as by James the man, he has succeeded in making the theories both clear and interesting. Having said this roundly, I hope it will not erase the praise if I go on to two small cavils. The reader is likely to gather from the general absence of criticism that all along the extended front on which James did battle with darkness he not only advanced to new positions but effectively held them against the enemy. The fact is, though one would hardly learn it here, that he did hold some but that many others were blown sky-high. A leading psychologist told me not long ago that he regarded James's "Principles" as still the best general introduction to the subject after the lapse of more than half a century, and all psychologists would no doubt agree that it is a classic. But nine out of ten qualified philosophers would tell you that James's pragmatism, his will to believe, and his neutral monism had been refuted long ago. When he was describing the stream of consciousness of the varieties of religious experience, he was an artist and a near-genius. But to suggest that he was a great metaphysician is to misunderstand either James or metaphysics or both.

My second murmur about this good little book is that it casts James overdramatically in the character of a rebel. We are told anew about his work in every field that he was a nonconformist, that he was at war with the old and established, that he would have no dealings with the a priori or absolute, that he was all for novelty, shackle-bursting, and the rising sun. No one can deny that there was a dash of all this in James. But his nonconformity is constantly held up as if it were laudable in itself. Now, in nonconformity as such there is no virtue whatever. Jesse James was more of a nonconformist than William, but there will be no star in his crown for that. At the best, difference for the sake of difference means poverty of standards, and at the worst it means mere lawlessness. The important thing about a line of action is not whether it is conventional or unconventional but whether it happens to be right, and the question of importance about a philosopher is not whether what he says is new or old but whether it makes sense. A good book would have been better if it had said less about how heretical James's theories were, and more about how true they were.

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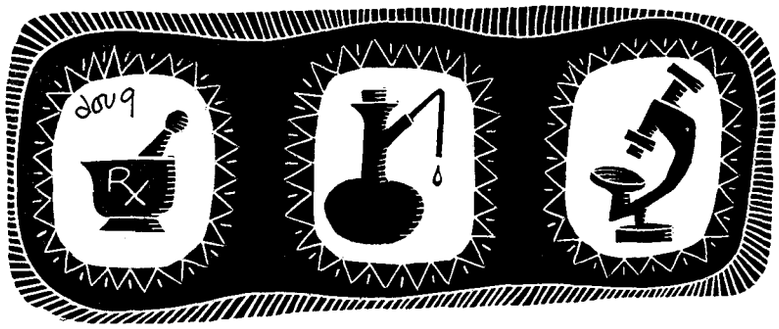

Gentleman and English Scholar

SIR THOMAS BROWNE: A Doctor's Life of Science & Faith. By Jeremiah S. Finch. New York: Henry Schuman. 331 *pp.* $3.50.

By I. Bernard Cohen

SIR THOMAS BROWNE, known chiefly for his "Religio Medici" and "Urn Burial," has long been a favorite among men of letters, including Lytton Strachey, Poe, Melville, Pater, De Quincey, Hazlitt, Coleridge, Dr. Johnson, and, above all others, Charles Lamb. But his place in the science of his age has been largely neglected until the present biography. The "Religio Medici" has long been a classic for physicians, especially since Sir William Osler recommended it as necessary reading for medical students. It was first published in 1642, and its "plea for the individual's right to follow his own conscience in religion and in human conduct . . . [for] the power of intuitive faith over a cold rationalism . . . for tolerance in religion and in human conduct," as its merits are eloquently described by Mr. Finch, soon endeared it to many.

Osler wrote: "Mastery of self, conscious devotion to duty, deep human interest in human beings—these best of all lessons . . . may be gleaned from the life and from the teachings of Sir Thomas Browne." That Osler was indeed correct in pointing to the need of knowing the life as well as the writings of Browne is made plain by this new biography written by Jeremiah S. Finch, assistant dean of Princeton University. Treating of Browne as physician, man of science and letters, and moralist, Mr. Finch's book is an outstanding example of scientific biography written for the general public.

Browne himself, as Mr. Finch points out, "was reticent about the actual circumstances of his personal life, and it is not always easy to place him clearly against the background of the age in which he lived." Born in London in 1605, he is always associated with Norwich, where he lived and practised medicine for many years. He was a student of Broadgates Hall, Oxford (later Pembroke College), and then for three years studied medicine in France, Holland, and in Italy. By drawing heavily on background material, Mr. Finch makes the period of Browne's apprenticeship become particularly vivid and alive. Mr. Finch exhibits similar skill in evoking for us the nature of the Norwich community where, "deeply perceptive, tolerant, and wise, he was a skilful and devoted physician, with an Englishman's love for his family and his garden."

Although Browne was interested in many scientific questions, and personally investigated a number of them (e.g., generation and embryology, problems of microscopical anatomy, horticulture, etc.) with ardor, he never achieved greatness in science. An assiduous reader of the "Philosophical Transactions" of the new Royal Society of London (to which body he sent specimens and communications), he never became a Fellow.

In any event, his fame was wide and he received many honors and tokens of appreciation, including knighthood. This exemplary man not only preached the most enlightened kind of doctrine, but ably practised the doctrine he preached. Mr. Finch's well-written biography not only revivifies Sir Thomas Browne and places him before us in all his many dimensions, but it points to the moral problems of society—tolerance and understanding of others — which, in a tragic sense, transcend any particular age and still await final resolution.

I. Bernard Cohen is assistant professor of the history of science at Harvard and managing editor of Isis.

The Ideal State

THE SOCIAL CRISIS OF OUR TIME. By Wilhelm Röpke. Chicago: University of Chicago Press. 260 *pp.* $3.50.

By Hans Kohn

WILHELM RÖPKE, professor of economics at the Institute of International Studies in Geneva, Switzerland, is one of the most highly regarded economists on the European continent. A German by birth, he left his homeland when Hitler came to power and after a short interval at Istambul was called to his present position. During the last war he wrote four books, which were translated into most European languages and aroused a widespread interest. In these books he showed himself not only as an economist but as a scholar who has an equal command of political and intellectual history and a penetrating knowledge of the social and human conditions of our time. One of these books, "Die Gesellschaftskrisis der Gegenwart," which was published in Switzerland in 1942, is now introduced to the English-reading public with only slight alterations which bring some of its points up to date.

The book offers itself as the result of the reflections of an economist on the sickness of modern civilization and as a guide to its cure. Accordingly, it is divided into two parts. The first part contains the inventory and the interpretation of the political and economic systems of the twentieth century's industrial civilization. The second part proposes avenues of action which might lead to what Mr. Röpke envisages as the solution of our by now well-known calamities. His diagnosis of the world crisis presents a familiar picture: spiritual collectivization, proletarization, mechanization, and centralization are the symptoms which the author introduces with, however, many new and illuminating sidelights. Mr. Röpke is a liberal and an adherent of freemarket economy; he opposes collectivism; but he is well aware of the shortcomings of present-day capitalism. He calls his therapy "revisionist liberalism," "economic humanism," or, as he prefers, the "third way."

This third way rejects doctrinaire radicalism and doctrinaire reaction. In his historical interpretation the author professes an affinity to conservative humanists like Jacob Burckhardt and Guglielmo Ferrero. His brilliant brief discussion of "the fruits of Bismarck's policy" should be warmly recommended to con-

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temporary German historians. On the whole, however, he perhaps overstates the virtues and amenities of the eighteenth century and underestimates the moral vigor of nineteenth-century Victorianism. What he rejects, in the economic as well as in the political field, is the cult of quantity, of the colossal. He envisages an economic system in which state subsidies and the administration of justice work for the small and against the big, for fairness and competition, and against exploitation and monopolies, for decentralization and against concentration.

> Man's nature sets definite limits to the rule of the market principle, and in the same way as democracy must permit spheres free from the interference from the state, if it is not to degenerate into the worst kind of despotism, the market system, too, must allow spheres free from the influence of the market, if it is not to become intolerable: there must be the sphere of community life and altruistic devotion, the sphere of self-sufficiency, of small and simple living conditions, of the state, and of planned economy.

Mr. Röpke sees clearly that economic freedom and competition are indeed the indispensable condition for any recovery of our present sick society. But he is convinced that this free economic system and everything it implies and which we wish to defend can only be maintained if it will insure the old and ancient virtues of discipline and hard work, decency and harmony, and a just relation between performance and payment. He points out that it is by no means contrary to an economic policy of competition if the state itself manages some enterprises or undertakes some public-work projects. The ideal state, according to Mr. Röpke, would know exactly where to draw the line between what does and what does not concern it, which prevails in the sphere assigned to it with the whole force of its authority, but refrains from all interference outside this sphere—"an energetic umpire whose task it is neither to take part in the game nor to prescribe their movements to the players, who is, rather, completely impartial and incorruptible and sees to it that the rules of the game and of sportsmanship are strictly observed." Though Mr. Röpke adds a number of practical suggestions in the economic field, his solution is primarily based on a revival of the growth of intellectual and moral maturity. His book does not appeal to any single group and its special interests. On the contrary, to him it seems the great mistake of the past to appeal to the "interest" of the

(*Continued on page* 79)

Fiction. *The futility and chaos that followed the First World War had been in the Twenties and Thirties the subject of many of Rose Macaulay's novels. In "The World My Wilderness" she has given it new vitality and meaning by telling the story of what happened to an ill-assorted and ruined pair of adolescent children who were brought from France to England at the end of the last war. After a series of prodigiously profitable historical romances Thomas B. Costain has brought out "Son of a Hundred Kings," a successful novel of his own times written in a hearty Dickensian manner. James Norman Hall's "The Far Lands" explores the great Polynesian voyages and conquests of prehistoric times in a novel which combines ancient legends and the techniques of the modern adventure story. "The Nymph and the Lamp" is a sea story by Thomas H. Raddall about a Nova Scotian island inhabited principally by life-saving families.*

Pressures on the War's Young

THE WORLD MY WILDERNESS. By Rose Macaulay. Boston: Little, Brown & Co. 244 pp. $3.

By Margaret Long

MISS MACAULAY'S new novel tells a terrible tale of war-ruined children seeking a familiar level of violence, secrecy, and wilderness in peacetime England. It is told in a clear and at times beautiful style, without heat, but with competence that evokes a warm response of distress and concern in the imagination of the reader.

The story opens in a French villa at a port town near the Spanish border, where Helen Michel, English widow of a French "collaborationist," comfortably and indolently surveys her curious family. There is Barbary, the wild, strange daughter of her English marriage, and Raoul, stepson of her late husband, Maurice, and Roland, the baby. The slate-eyed seventeen-year-old girl and the French boy, conditioned to the heroism and violence of the French Resistance, continue their lawless living under the fairly fond, but unconcerned, regard of Helen. And Richie, the grown English son, comes for a visit and to take the two adolescents back to England for rescue from the vicissitudes of the postwar French community.

—From "The Long Way Home."

At first the ill-assorted family seems pale and unreal. The girl Barbary suggests the wonderful child in "The Constant Nymph," but affords the reader no happy response of recognition and love such as Margaret Kennedy's heroine inspired. Raoul is sad, detached, and wise. Richie, reacting from war with a graceful and reveling acceptance of elegance, comfort, and tradition, is soon sympathetic and vivid. One is appalled at the ease and rather fleshy content of the beautiful Helen, with such an outlandish household of secretive, troubled children, and inclined to sympathize with the stern French mother-in-law, who is shocked at the lot of them.

In England the two adolescents, Barbary and Raoul, emerge realer and more appealing against an upper-class family of kind, controlled, and altogether admirable English people, the family of Barbary's father, Sir Gulliver. How the transplanted pair of children—the scarred and undeveloped Barbary and the quiet, cynical French boy—find their frightful level in bomb ruins among young Army deserters, renegade girls, and black-market adventure brings the story to a climax and a close with some hope for Barbary.

Miss Macaulay covers, describes, and

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evokes so much in a short space that it is hard to believe that in 244 pages one has met so many real and finally endearing people, encountered so many currents and ideas, and seen so much of the war's hangover.

Her thrifty style is tinged with poetry at times and at others affords delight in the tidy articulation of an idea or description of character in one short, graceful sentence. In a page and a half the neat reflections of a British psychiatrist seem to offer all we need to know about nervous distress and adjustment to it, create the character of the doctor himself, and give us an exciting glimpse into the dark depths of Barbary's trouble. An urbane conversation between Richie, Helen, and their friend the Abbe lightly and sharply ranges over all of tired Europe, it seems, to show us what's the matter from three viewpoints.

From her objectivity it's hard to tell if Miss Macaulay has any hope for redemption of poor Barbary. One is dubious about the remorseful mother love which at last disturbs Helen and the promise of devotion for her daughter. One still doesn't swallow the beautiful and sensuous Helen whole, but by the time Miss Macaulay finishes with her (in the almost dilatory, but finally penetrating, way she has of giving you a character) one is warmed, sympathetic, and intrigued, at any rate.

The story gathers pace and depth, from the artfully pale and casual beginning to a center passage which probes the past of the war and its pressures on the young of whom Miss Macaulay writes. Richie, walking alone in France and looking toward the Pyrenean foothills and Spain, sees that: "The peace that shrouded land and sea was a mask, lying thinly over terror, over hate, over cruel deeds done. Barbarism prowled and padded, lurking in the hot sunshine, in the warm scents of the maquis, in the deep shadows of the forest." From Visigoths to Resistance fighters, he recalls old human horrors and sees "everywhere cruelty, everywhere vengeance, everywhere the barbarian on the march."

Richie, contemplating reconstruction of war ruins in England, in the end observes: "So men's will to recovery strove against the drifting wilderness to halt and tame it; but the wilderness might slip . . . darkly away from them, seeking the primeval chaos and old night. . . ." Departing he saw how "the shells of churches gaped like lost myths, and the jungle pressed in on them, seeking to cover them up."

Margaret Long is author of the recently published novel "Louisville Saturday."

Tongans & Koros of Polynesia

THE FAR LANDS. By James Norman Hall. Boston: Little, Brown & Co. 325 pp. $3.

By Alexander Laing

TWELVE years ago Te Rangi Hiroa modestly summed up the remembered history of his people in a book called "Vikings of the Sunrise." It was a scientist's abstract, carefully distinguishing between evidence and assumption. And it must have left many a reader breathless with desire to take the relatively small jump into that essential truth about a past era which at its best is miscalled historical fiction. Just what were the true conditions of the great Polynesian voyages which the eminent Polynesian scholar did not hesitate to date within reasonable limits? James Norman Hall's answer is given in his new novel, "The Far Lands."

Te Rangi Hiroa was careful to admit that there is no evidence of the sorts of vessels used by Kupe and the other known explorers of a thousand years and more ago. Mr. Hall uses the novelist's common sense, describing great double canoes and outriggers similar to those in use in Tahitian waters when Cook first touched at Oparee. With the teeming legendary materials Mr. Hall also has taken the sensible course: risking oversimplification.

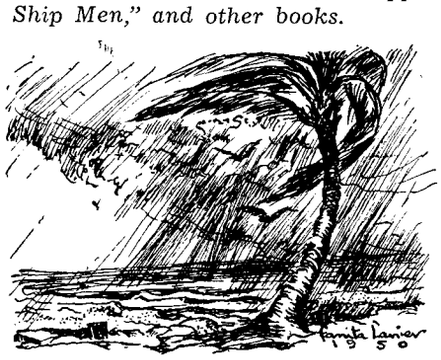
This, then, is the story of Maui, who figures multitudinously in the chants of the islands, first as a demigod, then as a man, and probably as many individual men of the same name. Mr. Hall makes him one symbolic figure, a human being, a great explorer and priest. He enters the story as an infant of two, one of the starving clan of the Tongans, who have just ended a long voyage by the discovery of what turns out to be land already peopled by the Koros, followers of Koro, god of war. Here the simple machinery of the story is established. The Tongans follow Tané, god of peace. For generations they have been seeking the Far Lands of Maui, where they may worship peacefully. Always they have found the followers of Koro in advance of them. This time they are held in subjugation for nearly two decades before Maui, grown to manhood, leads them on a new series of voyages to the Far Lands, which turn out to be the last Polynesian earth, now known as Easter Island. Thus Maui, in his seventy-first year, ends the search of twenty-two generations.

Time, at the end of the story, is swiftly telescoped. Most of it is concerned with the period of Maui's adolescence. Mr. Hall has respected the essential conditions of an oceanic culture in the details of his narrative, which has a vivid fascination when it deals with the sights, sounds, and smells of a region that mingles an immense with an intricate beauty. His use of his primitive human symbols is less successful. The sharp contrast between the essentially Christian outlook of the followers of Tané and the bestiality of the Koros is not in accord with the traditional evidence of a people who for the most part were generally peaceful, but who lapsed at times into a ritualistic game of warfare and who mingled human sacrifice with extraordinary gentleness.

The novel turns largely upon a love affair between Maui and Hina, a girl of the Koros, which becomes almost a parody of Hollywood in the South Seas. Most of the dialogue at least can command a suspension of disbelief on the part of the reader. But Hina speaks in the accents of a suddenly emancipated Dorothy Lamour. There is even a scene straight out of a thousand pulp stories, in which the hero topples the enormous evil idol of Koro, god of war. It squashes—whom do you think?—its own villainous high priest, passing by at the right, obliging moment in the darkness.

Mr. Hall has the same right to recreate these legends as the Greek dramatists had to elaborate their great embroideries upon the margins stitched by Homer. He is dealing with what one is tempted to call a truly Homeric seascape. But the powers of simile falter before the fact that the wine-dark distances of Odysseus's voyaging are trivial beside these Pacific immensities. Perhaps Magellanic is the right adjective, with its overhint of the great, bright clouds in space. When he holds to the natural scene, Mr. Hall honors his topic. Despite its lapses, his book is worth reading for many passages that are valid and right.

Alexander Laing, a member of the faculty of Dartmouth College, is the author of "The Sea Witch," "Clipper Ship Men," and other books.



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Nova Scotia Viking

THE NYMPH AND THE LAMP. By Thomas H. Raddall. Boston: Little, Brown & Co. 376 pp. $3.

By William McFee

IT IS a chastening experience for a reviewer of thirty or more years' experience to find he has never heard of a writer who has received praise from Lord Tweedsmuir (John Buchan) and Rudyard Kipling. The latter must have been in an unusually mellow mood. He rarely had much to say about his contemporaries. The fact remains that until now I never heard of Thomas W. Raddall, who has written a thundering fine novel, "The Nymph and the Lamp." It is a tale of Marina, a lonely low-lying island off Nova Scotia, inhabited by a few families of lifesavers and a radio-station crew.

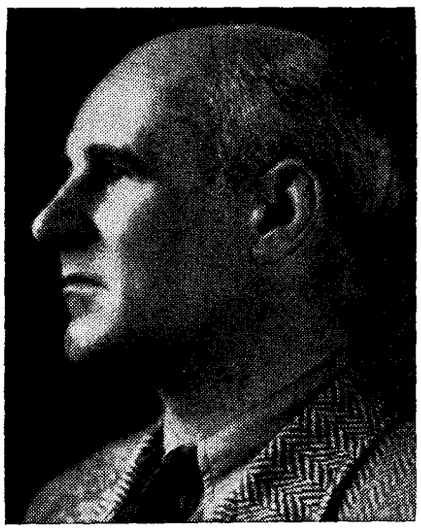
This is a sea story with a difference, the difference between the tale of Ulysses and Calypso and the tale of Prospero and Miranda in "The Tempest." The hero is a Viking-like man, the chief operator, known in Halifax as "Carney of Marina." (By the way, Mr. Raddall is superb in his rendering of the radio operator's work.) For years Matthew Carney had been on Marina, a strange blond giant without kith or kin, given to long walks on the shore at night shouting Byron to the Atlantic. Then, suddenly, he arrives at the office in Halifax and meets the manager's secretary, Isabel Jardine, a plain, efficient girl from Scotch Springs, a hamlet in the Nova Scotia orchard belt.

This sounds familiar enough, and even the shattering scene in which Isabel leaves her boarding house and throws herself hysterically into Matthew's arms would not lift it out of the commonplace. What does give the book its weight is Isabel's depth of character and Mr. Raddall's superlative story telling. At times that facility takes charge, and the book would be more powerful if it were leaner. Another strong feature is the author's complete mastery of his background.

Solution of Last Week's Double-Crostic (No. 867)

THOMAS B. COSTAIN:
THE CONQUERORS

The Normans possessed qualities lacking in the Anglo-Saxon. Without the Saxon instinct for political progress, they had drive, an instinct for mastery, a never-idle ambition. . . The mingling of Saxon and Norman blood produced a great race.



Thomas H. Raddall—"thews and sinews."

Isabel is one of those girls who grow on the reader. She is interesting. Miss Benson, the other girl in the office, a flibbertygibbet who wears short skirts and a "chase-me-Charlie" hat, puts it neatly: she says most married women just look married. Isabel looks interesting.

But Isabel isn't married at all. To catch the *Lord Elgin*, the steamer that calls four times a year at Marina, after their whirlwind courtship, Isabel and her Viking have to scramble aboard with a ring and a marriage license. They had forgotten that Nova Scotia law requires a three-day wait between the license and the ceremony. Everybody assumes they have been married. And it is when this dynamic girl arrives on the lonely island that things begin to happen. There is Greg Skane, second in command, the romantic type that Ouida loved. There is young Sargent, who wants a ship job again.

What happens is not to be divulged here. It is a solidly constructed novel, a tale with thews and sinews, a story that moves and sometimes races at high speed, and is packed with rich color, vivid minor characters, and dry humor. Lord Tweedsmuir found Mr. Raddall's fiction to his taste because he favored "something of a plot which issues in a dramatic climax."

If we have a comment to make about such a full-bodied novel, it is that "The Nymph and the Lamp" not only has a dramatic climax but a somewhat melodramatic anticlimax. Raddall will have to watch lest he share the fate of that other superb storyteller A. J. Cronin and dissipate his great talent in the facility that carries a writer into the woman's magazines, never to escape.

William McFee is widely known for his many stories of the sea, which include "Casuals of the Sea" and "The Beachcomber."

Ontario Waif

SON OF A HUNDRED KINGS. By Thomas B. Costain. New York: Doubleday & Co. 465 pp. $3.

By John Cournos

IN A BRIEF author's note Mr. Costain disclaims any autobiographical intent, though he admits that his novel has aspects which owe something to personal experience. Far more important is the author's discovery of himself—not in any specifically autobiographical sense but rather in the fact that he could write such a novel as this at all and could do it so well. Neither his historical novels nor his profoundly interesting "The Conquerors" (the first volume of his "Pageant of England") has prepared us for this, a revelation of his versatility.

"Son of a Hundred Kings" could scarcely be called historical. It goes back only to the Nineties, and no doubt much that Mr. Costain writes about he has seen. It is sincerely written and deeply felt; almost indefinably it conveys faith in human nature and good cheer, a rare thing in this Atomic Age and the more to be valued on this account.

In a technical sense, and in mood, the novel verges on the Dickensian: there is pathos, there is humor, and, above all, there is excellent characterization, with a tendency to noble caricature. The study of the young boy sent all alone from England to Canada, bearing a label sewed to the back of his coat reading, "This is Ludar Prentice. He has no money. He is going to his father in Balfour, Ontario. Be kind to him," is memorable. Nothing is so difficult as to delineate a childhood tinged with tragedy and make it attractive to the adult reader. Mr. Costain does it successfully; our mind inevitably reverts to little Paul in "Dombey and Son." It would be equally difficult to forget the very poor and very kind William Christian, who takes him in and treats him as if he were his own son. Or William's wife, Tilly, who, though parsimonious and so rigidly moral as to produce mocking reactions, nevertheless takes the boy to her heart in spite of herself, overcoming her aversion to the interruption of the customary routine. She provides some excellent comedy, too, as when, after protestations against the offer of champagne to her dying husband who needs it, she, though a stern teetotaler, finally accepts it, and in the end shares a larger bottle, not having it in her to let anything go to waste!

All this is excellently done. And, to be sure, there is a love story thrown

(*Continued on page 74*)

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USSR. *Most of us are apt to think of the Iron Curtain as a barrier that descended suddenly after the close of World War II. The truth is that under both Czar and commissar there were only brief, intermittent periods when Westerners and Russians got a chance to look at or even to learn very much about each other. The interest of Americans in Russia was traditionally casual and uninformed—as is made clear in two books reviewed below: Thomas A. Bailey's "America Faces Russia" and Max M. Laserson's "The American Impact on Russia." But now that is all changed: Russian institutes at Harvard, Columbia, and other universities, the numerous fine publications sponsored by the American Council of Learned Societies, the valiant attempts of reporters (for example, Edmund Stevens's "This Is Russia Uncensored"), and, indeed, any of the books noted here show the efforts being made to compensate for years of disinterest.*

From Czars to Commissars

AMERICA FACES RUSSIA. By Thomas A. Bailey. Ithaca, N. Y.: Cornell University Press. 375 pp. $4.

By HENRY C. WOLFE

ONE HUNDRED years ago our astute Minister to Russia, Neill S. Brown, began reporting to his Government on what he observed in the empire of the Czars. He wrote about the secret police and the rumors that even the high officials of government were spied upon. He found that he dared risk nothing to the mails, that there was an oppressive censorship of the press, that foreign books were excluded, that American visitors had trouble with visas, that the official outlook was enveloped in secretiveness and mysteriousness, that the Russian mind seemed "naturally distrustful," that the Russians were "proverbial for their powers of imitation, and equally so for their want of invention." Russian accounts of the current Caucasian war, he pointed out, always gave the victory to the Russians. "Display," Mr. Brown observed, "is a passion, as well as a policy with the Russian Government."

"America Faces Russia," by Thomas A. Bailey, professor of history at Stanford University, not only abounds in such material as Minister Brown's reports but provides excellent background for the study of Soviet-American relations today. There was a need for so lucid and well-documented a survey of Russian-American relations. Not only the American public but far too many of those who set out to discuss our relations with the Kremlin are sadly deficient in the history of our contacts with the land once ruled by the Czars and now by the commissars. A good many myths are firmly implanted in the American mind.

There is, for example, the pleasant and widely accepted belief that during the American Civil War Czar Alexander II, by sending fleets to New York and San Francisco, prevented British and French intervention against the North. This myth was not exploded until 1915, when Dr. Frank Golder, consulting official Russian records, stripped the Czar of his altruism. The Czar's ships did enter our ports, were cordially welcomed by our people, and remained here for some months. Dr. Golder discovered, however, that the reason for the Russian fleet visits was rooted in European power politics. There was danger at that time that the British and French might intervene on behalf of the Polish patriots then rebelling against Russia. In order to keep his old, leaky ships from being bottled up and probably sunk by British and French naval power, Alexander sent them from his Pacific bases and the Baltic to American ports for protection. While this reflects no discredit on Alexander II, it does spoil the legend that he saved us once from destruction.

During the nineteenth century Russian-American relations had their ups and downs. Washington and St. Petersburg viewed each other, for the most part, within the framework of their relations with the British. When both capitals were having trouble with London they drew together. At other times they were anything but friendly toward each other. During Louis Kossuth's enthusiastic reception in this country, for instance, popular feeling ran high against the Russians, who had intervened in behalf of Austria to put down the Kossuth-led Hungarian revolution. As Dr. Bailey indicates, such periods of strain show up less vividly in diplomatic exchanges than in the press of both nations.

In the early years of the nineteenth century we disliked Russian sponsorship of the Holy Alliance. Having freed ourselves from autocracy, we bitterly opposed the league of monarchies which were hostile to revolutions in Latin America, Spain, Naples, and Portugal. We detested the partitions of Poland, and we showed our sympathies for the Polish patriots. During the Crimean War, on the other hand, Russia was the underdog, and we sympathized with her against the Turks, British, French, and Sardinians. Basically, there were few serious Russian-American conflicts of interest. On the whole, the Russians were influenced in their American policies by their desire to see a naval power rise to rival the "Mistress of the Seas."

Dr. Bailey fills in for Americans some big gaps in the story of the recent past. For one thing, he reminds them of the Hoover relief work in Russia in the early Twenties, a contribution to suffering humanity that is almost forgotten in the world today. So much has been written about Allied intervention against the Bolshevik regime, but so very little about the Hoover "intervention" of mercy, which saved millions of Russian lives.

In his concluding chapter the author says ". . . since force is apparently the only language that the Soviet leaders respect and since Soviet power instinctively seeks vacuums, we would be courting both war and disaster if we were to permit our armed forces to fall provocatively behind those of the USSR." Considered in the light of recent Korean history, his words have even more meaning than when they were written.

The publications of Henry C. Wolfe, journalist and lecturer, include "The Imperial Soviets."

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"Land of Socialism"

THIS IS RUSSIA UNCENSORED. By Edmund Stevens. New York: Didier. 200 pp. $2.75.

By GEORGE FISCHER

THIS is a brief, almost capsulized account of postwar USSR, from Politbureau intrigues to devaluation, new anti-Semitism, the cultural purges, and Russian claims to "firsts." It was awarded a 1950 Pulitzer Prize in its original form—forty-four separate articles published last winter in the *Christian Science Monitor.*

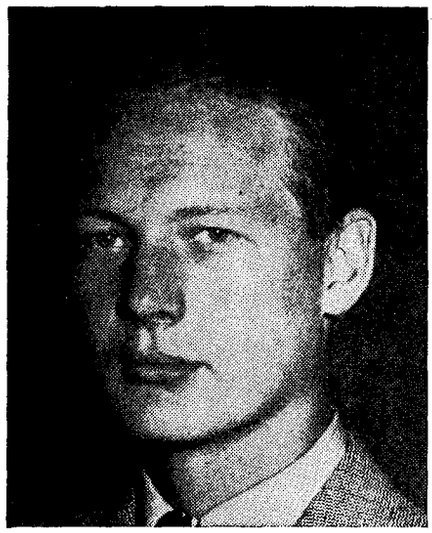
The author, Edmund Stevens, was unusually well qualified to overcome the Government-imposed obstacles to gathering information of Soviet life. With a total of more than a decade of residence in the country (1934-39, 1946-49), Stevens had observed Soviet existence first as a student, employee of a Soviet publishing house, and representative of a U. S. steamship company, then as a war correspondent, and most recently as Moscow representative of the *Christian Science Monitor.*

Despite all these advantages, Stevens in "This Is Russia Uncensored" states of himself and his wife that "our last contacts with Soviet life disintegrated rapidly." Concluding that the USSR today is ever more a police state, he writes elsewhere that "we correspondents were denied all access to Soviet organizations, officials, or personalities, or to any news source save the Soviet press and Moscow radio."

It is these and other obstacles to independent observation which today pursue—and visibly handicap—every foreign writer on Soviet developments. Roughly, the outside world is confronted with three categories of such non-Soviet writing on the subject. One is that of the eyewitness foreign correspondent, like Edmund Stevens himself, or more rarely of a diplomat like Lt. Gen. Walter Bedell Smith. Another is the research of the Western scholars and other experts. Lastly, there is the testimony of the many thousands of Soviet citizens from every walk of life who have fled the Land of Socialism.

In reading "This Is Russia Uncensored" the reviewer was struck by how barren and partial each of these three categories of writings is by itself.

It is to Stevens's credit, for example, that he refuses to be tied to "formal evidence"—in this case official Soviet statements. And he creates a sense of tactile immediacy of Soviet reality. Both are features still generally absent



—*Moss.*

Edmund Stevens—"contacts disintegrated."

from our learned works, though their authors be neither naive nor incompetent. On the other hand, the author's opportunity of seeing Soviet life firsthand—an opportunity denied the scholar and expert—is offset by a serious shortcoming. This is Stevens's failure to supplement his rather astute immediate observations and judgments by the kind of background and analysis which lends more than fleeting interest to a book.

The same dichotomy is applicable to the testimony of Soviet citizens who defected to the West in the past decade. Edmund Stevens possesses both a detachment and an understanding of what interests the Western reader, which is, unfortunately, still lacking in most books by Soviet exiles. And yet throughout "This Is Russia Uncensored" one senses how removed from Soviet life and politics its author was forced to remain.

We witness a paradox here. The West knows far more about the Soviet Union than is true in reverse. And despite lessening access to the USSR and information on it, our insight on the subject has matured vastly in the postwar years. Nevertheless, books on the Soviet Union consistently fail to come up to the needed level of quality and understanding. Both the contributions and the shortcomings of "This Is Russia Uncensored" suggest that this will remain true as long as the data supplied separately by the foreign correspondent, the researcher, and the Soviet exile is not drawn together in a mature synthesis.

George Fischer spent a dozen years in USSR before and during World War II as a student and as a U.S. Air Force officer. At present he is associated with the Society of Fellows and the Russian Research Center of Harvard University.

Power, Power, Power

THE FRONT IS EVERYWHERE. By William R. Kintner. Norman: University of Oklahoma Press. 274 pp. $3.75.

By MICHAEL T. FLORINSKY

IN "The Front Is Everywhere" Mr. Kintner addresses himself to the vital and portentous problem of the Communist struggle for power. The subject is a vast and forbidding one, but the author limits the scope of his investigation by paying cursory attention to Communist theory, and by dealing primarily with questions of organization, strategy, and tactics. This approach has obvious disadvantages. Communist strategy cannot be properly understood unless it is viewed against the background of the evolution of Communist theory. The assertion made by Mr. Kintner that Stalin's "contributions to the basic theory of modern Communism have been meager" needs qualification. Admittedly, Stalin is not a distinguished theorist, yet a firm grasp of the meaning and practical implications of the two doctrines which bear his name ("Socialism in one country," and the survival of the state under Communism, until the elimination of the capitalist environment), faulty and inconsistent as they are from the standpoint of Marxian dialectics, is essential to the understanding of Communist strategy and tactics. This all-important background Mr. Kintner fails to provide.

In his useful and in some respects illuminating discussion of the organization of world Communism and its sinister international activities, Mr. Kintner, unfortunately, puts an excessive emphasis on the alleged similarity between the institutional framework and the methods of Communism, on the one hand, and those of the armed forces, on the other. The militant character of Marxism-Leninism-Stalinism and the predilection of Communist spokesmen for martial metaphors and military terms are well known and are duly noted by practically every writer on the subject. Mr. Kintner, however, goes a great deal further and endeavors to establish a close parallelism between the "essentials of military organization" and the "chain of command" as embodied in the structure of world Communism and in that of the United States Army. The result of this laborious procedure is a source of puzzlement rather than of enlightenment. For instance, one is bewildered to find the Political Bureau, usually regarded as a central policy-making body, relegated to relative obscurity

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as number nine in Mr. Kintner's "chain of command" (the "chain" has eighteen links) and paired—for no obvious reason—with the United States Army division. Mr. Kintner notes, however, that his comparison "is misleading . . . in several particulars," which is perhaps an understatement.

In order to prove his thesis that "Stalin's military competence is not open to question," Mr. Kintner leans somewhat heavily on official Soviet historiography about whose truthfulness he has otherwise no illusion and he even revives the fanciful and discredited theory of the leading part played by Stalin in the insurrection of October-November 1917. "The fact that the Soviet press portrays Stalin as a modern Napoleon is a matter of great significance," Mr. Kintner writes. But is it? Stalin is also pictured (for instance, in a pamphlet by S. V. Kaftanov on Stalin Prizes, 1949) as "the greatest scientist of all time," the builder of "the scientific foundation of Soviet foreign policy," an author "whose work constitutes an era in the history of science," a man "whose genius inspires all branches of knowledge," and, of course, "the greatest military genius of all time and all peoples." Are these and similar statements really "significant" and indicative of Stalin's actual achievements in various fields of endeavor?

Within the limits imposed by Mr. Kintner's approach, "The Front Is Everywhere" contains some shrewd observations and much useful information on the machinations of the Communist parties throughout the world. In these days of political tension it is well to be reminded of Lenin's dictum that "war, most likely, will be the cause of the revolution" or that "in all of its history Communism has never won power anywhere through the means of a free democratic election. It has never seized or maintained power without force or the threat of force. By 1950 it had not been able to establish itself in European countries which were not at one time occupied by the Red Army." Mr. Kintner rightly holds that "despite prodigious efforts, there seems little likelihood that Communism will ever be able to attract in the United States the mass support which the success of the Communist revolution demands," and he offers some practical suggestions as to how the danger of Communist infiltration could be checked without infringing on the liberties which are part and parcel of the American tradition.

Michael T. Florinsky, assistant professor of economics at Columbia University, is author of "World Revolution and the USSR" and "Toward an Understanding of the USSR."

The New Marxian Legality

JUSTICE IN RUSSIA: An Interpretation of Soviet Law. By Harold J. Berman. Cambridge, Mass.: Harvard University Press. 322 *pp.* $4.75.

By JOHN N. HAZARD

HERE is a book which exhibits a "feel" for its subject. Its author, who conducts courses in Soviet law at the Harvard Law School, speaks not as a native Russian nor as an exponent of Marxist theory. He writes as a young American law teacher and exhibits the natural curiosity of the American who has no "thesis" to prove. He is seeking only to find out what has happened to law in the state which started out to eliminate it. Because of this very curiosity, unencumbered by a desire to footnote a passionate belief, the book is delightfully refreshing.

To lay the basis for his conclusions Professor Berman examines the contribution of Marxist theory and Russian history to modern Soviet law. He finds that Marxism has contributed three outstanding features: (a) the conscious treatment of legal problems as social problems; (b) the acceptance of the necessity for rapid change to meet changing conditions, and (c) an emphasis upon extralegal and nonlegal means of social control. In the main the Marxist heritage is believed to have been a handicap to Soviet rulers in constructing the affirmative theory of law required by planning. The Russian legal heritage is thought to have influenced especially Soviet judicial administration, criminal law, and the law of the peasant household.

The horrors of the Russian Revolution have naturally left an indelible imprint upon the West, to such an extent that many Western observers have been blinded to what has been happening in the USSR of recent years. To such persons Professor Berman's study will come as a surprise. Berman concludes that the Russian Revolution is in the process of settling down, and that the popular view of the Soviet state "as a police state run by a gang of revolutionaries whose actions are governed solely by the desire to extend their own power" is a dangerous half-truth causing the West to underrate the inner strength of the Soviet system. Berman finds that Socialism has become Russian and respectable and that strict legality has developed.

The Soviet legal system is believed by Berman to be "parental." By this Berman means that the citizen as a subject of law or as a litigant is like a child or youth trained, guided, disciplined, and protected. He produces much evidence to support his conclusion and explains that in performing its parental function the law has been extended to the most intimate social relations, seeking, like a father, to obtain in the citizen success, achievement, and performance.

Those who have been reading the large number of Soviet judicial decisions which have been printed over the years or even the law-review articles published by American specialists will not be surprised by Professor Berman's conclusion. Several American commentators have remarked upon the increasing Soviet emphasis upon law and have found this emphasis to indicate Soviet discovery of some ancient truths, namely that social organization requires sooner or later respect for the principle of legality. While there is much evidence to the contrary in the form of reports upon experiences in Soviet labor camps, the fact is becoming apparent that the Soviet leadership has adopted a dualistic approach: on the one hand fostering the severity and arbitrariness of the Ministry of Internal Affairs and the labor camp, and on the other encouraging an increasing respect for legality by the regular courts.

Studies such as Berman's help to explore the new legality and to raise the question of whether any modern society—even that springing from revolutionary Marxist concepts—can do without a system of law which will seem just to most of the citizens. Berman concludes that a planned economy requires an affirmative theory of law because of the calculability which a legal system provides and also because of the assurance it gives to those who operate the economy that their acts will be judged according to some standard of rightness. This conclusion is of importance to legal theorists who would anticipate the role law is to play in a world which at times disheartens those who long for a rule of law.

John N. Hazard is professor of public law in Columbia University and member of the staff of the Russian Institute of Columbia University.

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Our Pre-Bolshevik Influence

THE AMERICAN IMPACT ON RUSSIA: Diplomatic and Ideological, 1784-1917. By Max M. Laserson. New York: The Macmillan Co. 441 pp. $5.

By FOSTER RHEA DULLES

THE PROVOCATIVE title of this new book on Russia by Professor Laserson promises somewhat more than it delivers. For the hurried reader in a world in crisis it must be promptly pointed out that the record of Russian-American relations is carried no further than the Bolshevik Revolution, and that the impact of the United States is largely limited to the field of social and political theory as developed by the Russian intelligentsia of Czarist days.

Within these confines, however, Professor Laserson has written a scholarly, highly interesting, and valuable account of the surprising influence our concepts of democracy and constitutional government exerted on liberal Russian thinkers. His broad command of the source material has enabled him to go far beyond other studies along such lines, both in factual content and interpretative comment.

Dealing with the early period of Russian-American relations, for example, he is not content with retelling the rather familiar story of our first missions to the Czarist capital and the friendly correspondence between Alexander I and Thomas Jefferson. Here is also a full report on the extent to which the "Decembrists" looked across the Atlantic in developing their program for a federalized Russia (they even planned thirteen states), and followed American precept in staging in 1825 what has sometimes been called Russia's first and abortive revolution. Never perhaps has the impact of American political thought been greater in Russia than at this time. For, as Professor Laserson points out, the continuing political conflict within that country soon became, as the century advanced, an embittered duel between imperialist reaction and radical Socialism. Neither one of these factions found in republican, federal America any inspiration or example.

As he carries his story forward Professor Laserson discusses the rapprochement between the United States and Russia so largely built upon a common antagonism to Great Britain. But once again what he has to say about our official policy during the Crimean War, and official Russian policy during the Civil War, is not as significant as his discussion of the flow of ideas between the two countries.

Unhappily, it was limited to a very restricted circle. Professor Laserson shows that such important individuals as the poet and political thinker Alexander Radishchev, the great revolutionary leader Alexander Herzen, and the world-renowned sociologist and political scientist Moissy Ostrogorski were greatly interested in our experiment in political democracy. He stresses, among other examples of American influence, the popularity of "Uncle Tom's Cabin" when emancipation of the serfs was being agitated and the extent to which the ideas of Henry George entered into the program of agrarian reform put forward by the Russian Populists. But the liberal concepts of democratic capitalism never won the wide popular support that might have made them a practical alternative to either Czarist tyranny or Marxian Socialism.

This was tragically demonstrated during the brief period between the overthrow of czarism and the Bolshevist Revolution in 1917. The constitutional government that for a time aroused such high hopes for a democratic Russia had no real roots among the people. Nor did the United States, in this period of grave crisis, provide any effective support for the democrats. Professor Laserson does not believe that anything the United States might have done could have substantially changed the course of Russian history, yet the fact remains that no real attempt was made to bolster up or encourage a friendly democratic regime.

Quite as interesting as Professor Laserson's account of how Russian liberals drew from American sources in developing their defense of liberty against tyrannical usurpation is his record of their general impressions of the United States. These writers were often shrewd, analytical, and soberly critical observers. They admired our institutions but were nonetheless very much aware of wherein they fell short of democratic aspirations. This is a book which not only depicts the American impact on Russia but gives an engrossing picture of nineteenth-century America as seen through Russian eyes.

Max M. Laserson — "Uncle Tom's Cabin" was popular.

Foster Rhea Dulles is professor of history at Ohio State University. His books include "The Road to Teheran," a survey of Russian-American relations.

How the Bear Ticks

THE PEOPLE OF GREAT RUSSIA: A Psychological Study, by Geoffrey Gorer and John Rickman. Chanticleer Press, New York. $3. John Rickman saw Russian peasant life at first hand during the First World War when he served with a Quaker Relief Unit. Trained in medicine and psychology and gifted with literary talent, he was able to translate his observations into the "Ten Sketches of Russian Peasant Life" reprinted here. Geoffrey Gorer participated in a Columbia University project, Research in Contemporary Cultures, inaugurated by the late Ruth Benedict in 1947. His researches into "The Psychology of the Great Russians" were undertaken as part of this general project and afforded him and his collaborators some novel and revealing clues that help to explain Russian behavior. Both Rickman and Gorer approach their subject with sympathy and imagination; both are familiar with the newer techniques of the anthropologist; both believe that the Great Russians can be understood although the problem is complex and challenging. What they offer are hints and clues which their provisory investigations confirm as promising. Gorer thinks that the practice of swaddling Russian infants has a permanent and detectable effect on their physical and emotional development; he sees it as one explanation for the sudden alternations in adult moods and for the belief in an omnipresent, unspecified, frustrating "enemy." Examples from Rickman's sketches illustrate the working of the mir-mentality, the Great Russian's yearning for unanimity of thought and feeling that submerges the individual in the mass, and the sense of transferred or collective guilt that makes the individual confess to crimes of which he is personally innocent.

—GEOFFREY BRUUN.

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Critics, Critics Burning Bright

JOHN STEINBECK

"Some Clowns," by Dame Laura Knight.

THE WRITING, production, and reception of the play-novelette "Burning Bright" have been extremely interesting to me. I had anticipated some opposition to both theme and method but I did not expect such violent critical reaction.

I can find no play, poem, essay, or novel which uses sterility as its theme. There may be examples of the use of this theme but I have not heard of them. The fear of sterility is one of the most powerful human emotions and has been so from most primitive times. Ancient and medieval law takes strong cognizance of sterility. Until recent times it was always attributed to the woman and in nearly all law it is one of the basic causes for dissolution of marriage, equal indeed to adultery. In our own experience nearly all of us have known marriages strained and broken by it. It is strange that it is not mentioned in literature. Impotence has its many references but not sterility. Oddly, once "Burning Bright" was finished I found that many people thought impotence and sterility the same thing.

In working with this theme I began to fear that if the subject had not been used, it might be that it was too terrible and secret a thing to be brought into discussion. And yet I cannot believe any basic human problem not a fit subject for literature.

This matter of subject, however, was only one of the hazards of the play.

In an attempt to indicate a universality of experience I placed the story in the hands of three professions which have long and continuing traditions, namely the Circus, the Farm, and the Sea. The story continues unbroken through the three sections. This method was bound to appear a kind of contraption to many who do not care for innovations.

Third in the list of hazards was the use of a kind of universal language not geared to the individual actors or their supposed crafts but rather the best I was able to produce. While I had eminent authority for this method from Aeschylus down through O'Neill, it was still problematical whether audiences used to the modern realistic theatre would accept such expression. This language did not intend to sound like ordinary speech, but rather by rhythm, sound, and image to give the clearest and best expression of what I wanted to say. The attempt was to lift the story to the parable expression of the morality plays. It is a method not without its great exponents. The test is whether it can be found acceptable in a modern book or play or whether an archaicness in its sound cuts it off. A number of critics both of book and play have become so enraged by the method that they have not looked beyond it at the subject matter.

When the book and the play were finished and rehearsals over we took the play on the road to test it with audiences and to make those changes which only audiences can suggest. And from the first I was fascinated by the audiences: we found that to the average audience the whole subject of sex is funny if the audience is permitted to find it so. Sentences which had seemed clean were dirty to an audience although on test the same sentences were clean to an individual. We found that pregnancy was a matter for laughter and in some cases for great distaste. The group mind of an audience is very different from the minds of the individuals who compose the audience. We found that we could not use the slightest image indicating the act of sex without drawing a curious self-conscious laughter. Perhaps not oddly, the individuals most likely to react to a sexual image were women of a certain age who usually came in groups and who were obviously not often subject to sex as an active principle.

It seemed to us that perhaps because of taboos, censorships both public and private, from the convention of the dirty whispered joke, and perhaps from a not-too-healthy sexual background, many people could only conceive of the procreative process as a kind of self-conscious joke. The individuals most likely to react in this way were those who held prudish standards socially.

The reaction of audiences to the change of background and to the method of language was equally interesting. Young people, as one would expect, were much more likely to go along with the innovations than older people. Since we made it our practice to listen to comments during the intermissions we were able to arrive at some conclusions.

A LARGE number of people in the age group forty-five and upward were not able to follow the background changes although they were clearly stated. They simply did not listen very closely. Again and again we heard that circus people live on a farm part of the year. This group also resented the language. The statement of a middle-aged woman that "circus people don't talk that way" is a perfect example of this resentment.

There is no doubt whatever that cir-

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cus people do not talk that way—although how a New Haven housewife knew that is in question. As a matter of fact, no one talks that way; but that is only a matter of degree. No one talks as the characters do in any play or movie: to put real speech on stage would be to subject an audience to gibberish. It just sounds like speech. And in this case and to this woman it did not. She could take the speech of fourteen-year-old Juliet as real because it happened long ago.

The younger people in the theatre, particularly the student groups, seemed to find no difficulty either with the method or the speech. Sometimes they disagreed vociferously with the ideas but not from failure to listen nor to understand.

All in all, however, it was good to see how quickly audiences did accept the convention of language and method. Some there were, of course, who simply closed their minds, but they were not many. Mostly they accepted as soon as they grew used to it.

This reminds me of a remark of Richard Rodgers to the effect that when one buys a ticket to the theatre he makes a contract to try to leap a gulf of unreality and join the company in creating a greater reality. For some people I suppose we made the leap too long, but it was gratifying to see how very many did make the leap into participation.

ON THE road we made many changes in the play, the shifts and rearrangements which seem to be necessary even with the plays of tried playwrights and which are even more necessary when one is little experienced in the theatre, as I am. In Rodgers and Hammerstein and Guthrie McClintic I had, of course, the ultimate in experience and knowledge of the theatre.

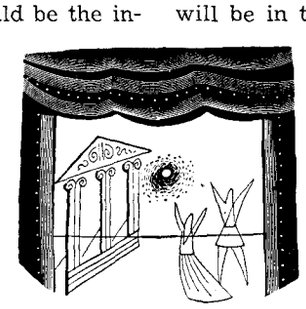
On the road some critics came back several times to see the changes made and to verify or to change an opinion or an impression. Harold Bone of *Variety* came back four times and afterward discussed with me the play and its method. Elliot Norton of the *Boston Post* returned a second time and wrote a second review revising and elaborating on some of his first conclusions. His comments were constructive and interesting.

We came into New York knowing we were going to have some difficulty but we did not know quite the extent of the difficulty. The play was running smoothly and seemed to hold its audiences.

The reaction of the New York drama critics surprised and dismayed us. We had favorable notices from two critics, a mixed review from one, and the rest gave the play a series of negatives—from a decisive no through a contemptuous no to an hysterical and emotional no, no, no. Indeed, most of the criticism seemed emotional beyond the importance and the danger of the play. The critical impulse seemed to be to kill it quickly and get it buried before it contaminated any more audiences. And this in spite of every indication that the audiences liked the play. It is a matter of wonder to me.

This is in no way a criticism of the critics. They are the custodians of the public interest and if their judgments were not usually accurate they would have neither the following nor the power they possess. I simply wonder at their vehemence. I wonder what bothered them so much. With one exception they did not denounce the production nor the acting nor the sets. They went out of their way to admire these if only to show how reprehensible the play was. And in denouncing the play they did not touch on what the play said but on its method. This seemed to enrage them. One critic was aroused to such an enthusiasm of rage that he wrote a notice which is incomprehensible to everyone to whom I have shown it. If the play were obscure or illiterate or in bad taste this would be understandable. But it was the kind of method and the kind of language which fulminated them. They did not investigate the theme. I wonder why they were so angry. It was not that important.

My experience in writing has followed an almost invariable pattern. Since by the process of writing a book I have outgrown that book, and since I like to write, I have not written two books alike. Where would be the interest in that? The result has been (and I can prove it with old reviews) that every book has been attacked by a large section of the critical family. I can also prove by old notices that the preceding book is compared favorably over the current one and the one before over the preceding one. To a sensitive reader this would indicate that starting nowhere I have consistently gone down. Or perhaps, having made up their minds what the next book would be like, the critics experienced anger when it was different. But there is one advantage in the book over the play to the writer. A book can wait around and perhaps gradually pick up its adherents and defenders while a play cannot. A play goes or dies very quickly. If my books, almost without exception, could have been killed by initial criticism, as a play is, they would have been killed and my work would be very largely unknown.



AGAIN I am not criticizing critics. They must translate to their audiences, and to do this they must think as their audiences do. But a book can wait until any frightening innovations have ceased to be objects of fear or derision. If my work had been exclusively for the theatre I believe that it would be unknown—and perhaps rightly so—for the theatre cannot wait.

If a writer likes to write, he will find satisfaction in endless experiment with his medium. He will improvise techniques, arrangements of scenes, rhythms of words, and rhythms of thought. He will constantly investigate and try combinations new to him, sometimes utilizing an old method for a new idea and vice versa. Some of his experiments will inevitably be unsuccessful but he must try them anyway if his interest be alive. This experimentation is not criminal. Perhaps it is not even important, but it is necessary if the writer be not moribund.

And sometimes the experiment, which at first seems outrageous to the critic and the reader who have not been through the process of its development, may become interesting and valid when it is inspected a second and third time. The structure of literature is not endangered thereby in any case and the growth of literature springs from no other source.

I have had fun with my work and I shall insist on continuing to have fun with it. And it has been my great good fortune in the past, as I hope it will be in the future, to find enough people to go along with me to the extent of buying books, so that I may eat and continue to have fun. I do not believe that I can much endanger or embellish the great structure of English literature.

I had a wise uncle who, coming upon me in my teens, with my chin down and shoulders bulging as I fought viciously for a highly problematical literary immortality, said as follows: "You know, if you succeed perfectly in doing what you are trying to do, the most you can hope to gain is the undying hatred of a few generations of undergraduates." Even at that age I was so impressed with his logic that I never put on the gloves with Maupassant or Proust again.

I just like to have fun with whatever equipment I have.

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The Power of Consecration

Editor's Note: *The following guest editorial by Raymond Swing, foreign correspondent and radio commentator, is derived from an address he delivered at the banquet which closed the annual convention of the United World Federalists at Washington, D. C., on October* 14.

THE KOREAN aggression has illuminated, as by a quiver of lightning, the sinister intent of the Soviet power. The response of the Western World has been electric and unafraid. But neither the sight of the Soviet purpose, nor the evoked rally of Western strength to defeat it, seems propitious for the cause of peace through world federation. We know very well that it takes cooperation and good will to achieve total, enforced disarmament, and it takes total, enforced disarmament to produce peace. So we have lost fair weather for our advocacy of a world of law; a falling barometer does not make for *rising* faith.

But here a long view can restore us to usefulness to our times. For we have not lost ground simply because the sky is overcast. I suggest it is a law of all social movement, for all the causes that have inspired men and women through the ages, that they do not prosper in fair weather. People are not going to flock to the standard of world government *because* they think they can get it, but, I suggest, because they fear they may not get it, and because they have a clearer understanding what will be lost if they do not get it. *That* is where we are today.

For all that has happened in Korea nobody can longer be in doubt that the United Nations cannot stop a global war, not one starting out of a direct clash between the two great powers of this two-power world. Now, I dare say, it is clearer to more people than ever before that there is only one safety for the world, and one security for civilization, which is to make this global clash impossible. And because we are suddenly aware of the dark purposes of one of the two powers and the need of greater strength by the other, we feel, or could feel, dismayed and taken aback.

We now are embarked on a new phase of the armament race. We have come through the past phases somewhat twisted and pinched by ethical failures on our part. For though we detested warfare against civilians, by now we have accepted the power of the atomic bomb, which is the weapon of weapons against civilians. The new leg of the armament race will twist and pinch us even more. For it is sure to transform our economy and hem in our liberties in the way the creation of military might always does. We are not yet by any means as totalitarian as our opponents, but we are edging in that direction. We have said farewell to the five-year hiatus that followed World War II. What we now are to experience is the best we can hope for, for as long as the uneasy peace of *poised power* endures.

This epoch is filled with forebodings that make men and women everywhere apprehensive, and in their apprehensiveness they are alert and receptive in a way that contented and secure people never are.

So I believe we are challenged to a difficult ascent. The road ahead is not level and smooth. There is climbing to do. But we should not say our work has become harder. It has not. I assert it has become more likely to bear fruit, far more likely than at San Francisco. For today we have waiting for our *success* all those who understand for the first time how near is destruction, and what it will mean if civilization is subjected to a third world war. Today, when our faith really can mean something, when it truly can inspire the dispirited, we must dedicate ourselves anew to our cause. True, time is shorter than it was. But what in a great movement is time but a field in which to develop cogency? And what can make more cogent our diagnosis of the power world and our remedy of total, universal, enforced disarmament than the bristling dangers that now leap up around us? Time may be short but it is not out; it is not too late. If you think it is too late to save the peace, no one will blame you if you check out of the work for world federation. But if you do *not* think it is too late, you will know that the year ahead is without doubt the most precarious, the most challenging, the most exacting, the most difficult year we have ever faced. This is the year when our efforts will count more than ever efforts have counted before. Since last summer our imaginations have been stretched on the rack of Korea and our ears have been deafened by the din of a whole world making the weapons with which to wipe itself out. There is one power the might of weapons cannot silence, one power despair cannot drown. It is the power of consecration. Now let our hearts fill with fervor.

—Raymond Swing.

Sierra Clouds

By Eric Wilson Barker

STRANGE beasts that lose to stranger beasts in heaven,
They come in herds as leisurely as seals,
Browsing among the highest junipers,
Protean as one seen from Elsinore
And maned and multitudinous as waves.
Dawn-emptied of his rage, an old bull-mammoth
Leads them up the granite scarps
To last night's streaming battle-seat
Above the jags of falcons and the steep-eyed hawks.
All day they gather round his knees,
Wounded and tired from night war,
Huge-pawed and winged, staring down at us
Like creatures from a lost mythology,
Whose ramparts are guarded by griffins
With strange eyes, where peace is deep
And colored like the snow.

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LETTERS TO THE EDITOR

Wylie and the School Men

SIR: It seems to this reader that Philip Wylie [LETTERS, *SRL* Oct. 7] in response to Ernest Melby's "Education and the Defense of America [*SRL* Sept. 9] has written a spirited defense of Dr. Melby's philosophy rather than a spirited denunciation of it. They both agree that our educators have failed to teach an understanding of freedom and democracy, but they differ in their methods of attack. Mr. Wylie attacks educators en masse, failing in so doing to recognize Dr. Melby as a strong ally, failing also to give constructive means of how to combat this negativism in education. Dr. Melby, however, who is just as disturbed as Mr. Wylie at the failure of educators to teach these basic principles, seeks "to put real moral and spiritual dynamic into community life."

If Mr. Wylie allied himself with educators, who like Ernest Melby are fighting vigorously to defend freedom and democracy through daily living, rather than attacking these very educators who conceive education as he conceives it, he could be a positive force in the service of education today.

ESTELLE BARNES CLAPP.

Westport, Conn.

SIR: A truthful spurt from Philip Wylie is a requisite relief from contemporary claptrap: let's have more Wylie in *The Saturday Review*.

WOODWARD PRICE.

South Pasadena, Calif.

SIR: Mr. Wylie's brave words and sweeping generalities do a great disservice to the men and women who are fighting losing democratic fights in our halls of learning. When Wylie was turning a clever phrase to become a well-paid novelist, men like Melby were risking jobs and family security on the very issues of democratic values. Apparently Mr. Wylie will fight the war of words to the last paycheck of the last educator. With the emotional skill of the novelist Wylie sweepingly accuses "nearly all educators" or the "educator is fundamentally to blame." Must one swallow such glib stereotypes?

Certainly the remotest trace of scientific fact that a novelist, even a successful novelist, must have buried away in his warped school memories would temper such fence scribblings. I suggest that Mr. Wylie become more familiar with his subject before hurling invective. When one writes in the nonfiction field one should have data rather than fancy. Many of the challenges Mr. Wylie raises are provocative and healthy. But to accuse wholesale a profession made up of many different kinds of people is to be the "assassin delivering the funeral oration."

HENRY A. SINGER.

Fredonia, N. Y.

SIR: Philip Wylie's letter was the most realistic and best commentary on American educators, educationists, and education that I have ever seen in *SRL*. As a public schoolteacher myself of many years' standing, I say that Wylie utters the blunt truth. One may quibble over details, but Wylie is basically right. The schoolmen, most of them, won't know what Wylie is talking about.

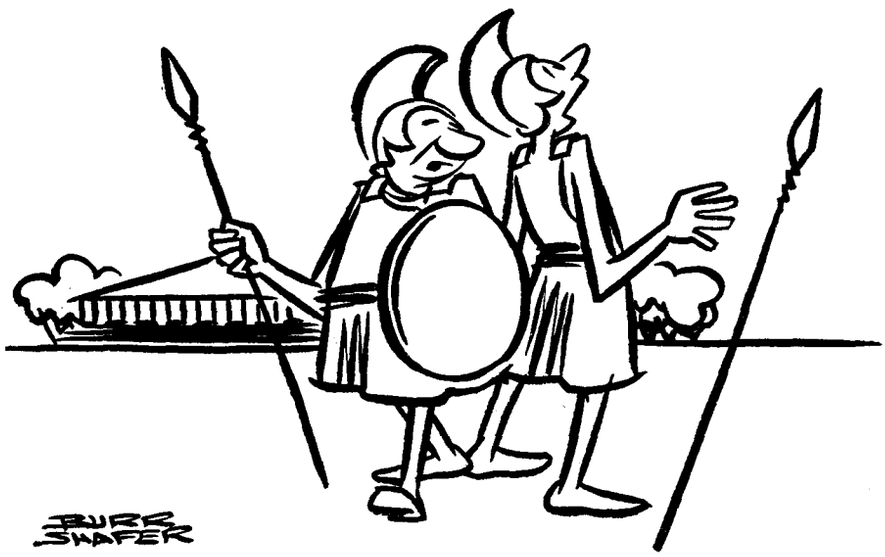
CONNER REED.

Port Angeles, Wash.

SIR: Philip Wylie's defamation of educators should be consigned to the same pot that contains the Nazi defamation of Jews, the Marxist defamation of profit takers, the Dixiecrat defamation of Negroes, and the Werthamite defamation of comics. Educators are no more responsible for our shortcomings than are novelists, economists, psychiatrists, or bicycle riders. The greatest menace to our freedom is the delusion of infallibility, accompanied as it usually is by transcendent impatience and vulgar intolerance. Of the many species of intolerance that assail our common sense, the one that adopts the slogan "Freedom of Knowledge" is surely the silliest.

GEORGE MIALE.

New York, N. Y.



THROUGH HISTORY WITH J. WESLEY SMITH

"Pardon me, Achilles!"

Stand on the Rock

SIR: Frederick Keller Stamm's root-contention in "Church vs. Christianity [*SRL* Sept. 23] seems to be that "institutionalized religion," as such, is hardly other than a sham, an idle pretense. Far from proving the allegation, he never lets fall a hint indicating that he grasps in what the case for "institutionalized religion" consists. His rationalist-liberal approach to the Gospels—selecting, out of these narratives, what meets with one's own approbation, and inferentially rejecting much of the remainder as mythical or spurious—serves as a melancholy guarantee that he isn't likely to understand very soon, either.

Why should it have been needful for Mr. Stamm, with an "I do not want" and "I want," this or that kind of God and religion, to concern himself with "the problem of simplifying Christianity"? Might it not be because he hasn't reckoned with the pristine thing, but with a sadly secularized and denatured version of it instead? May it not be believed that the Divine Redeemer, who to St. Peter said, "Feed my lambs . . . Feed my sheep," provided for the perpetuation of His work without our needing to overhaul or improve it in the year of grace, 1950?

If God be God, follow Him. If Newton, Sandburg, Ruskin, Lincoln, Stamm—or, for that matter, an entire congeries of altruistic liberals—be your criteria of the mind of Christ, follow *them*. Only, notice how in the attempt to recover the (Oh, so pure!) lineaments of the Jesus of history, the Man from Nazareth, you have forsaken the pure Gospel, become badly involved in theological implications, and all the while are more or less overtly blaming the Catholic Church for the wretched mess!

I confess to being fascinated by the notion that the Christian Gospel might yet furnish the best antidote for the brittle hardness and sick self-consciousness of modernism in *The Saturday Review*. That prophetic thinker Canon William Barry, assessing the contemporary scene in his racy and virile way, wrote: "When it is alleged that Jesus of Nazareth did not know what He was, but we know it —and that is Modernism in a nutshell —the play is played out. All we need say is 'Sepeliatur.'" He further proclaimed the fact that we were laying the foundations of a new Christendom, marked by the drawing together, everywhere, of Christian elements: "the grand event" in a world regenerate.

Now I dislike to see my warmly-regarded *Saturday Review*, or any of those who write for it, bulwarking the things which only illustrate the more haplessly that "the play is played out." It is so much simpler to

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take a stand on the indefectible Rock, in the spirit that prompted St. Peter's avowal, "Lord, to whom shall we go? Thou hast the words of eternal life." It is so much worthier to catch the splendid vision of "the grand event . . ."

MARY DEHEY.

Lafayette, Ind.

SIR: "Church vs. Christianity" is commendably earnest and properly critical of the shortcomings of churches. But, summed up, it is still a non sequitur. For while overstress on "organization" is harmful to the church, still it is no more true that "church" is against "Christianity" than that "government" is against "freedom." In each case the wrong kind is bad. In each case absence of any is anarchy.

There are bad citizens in free nations and there are hypocritical Christians in churches—but in each case they have gathered into a common cause not to praise their individual virtues but to serve their mutual needs, and in recognition of their interdependence.

A most obvious contradiction is the author's condemnation of creed and dogma on the one hand and his praise of the heroic age of early Christianity on the other. When and where does he think the traditional creeds came from? They were framed by the very men he praises—the heroic cross bearers who suffered the heaviest persecution the church has known. They are forged in fire!

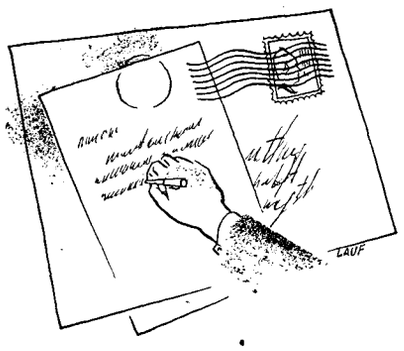
Theology and creed may seem to him to have little force, but a faith without content can easily degenerate into a vague "Jesus-ism," whereas the greatest names of the Christian cause were men like Athanasius, the creed-writer, St. Augustine and St. Thomas, the doctrine-teachers, and Paul, the Apostle, one of the toughest theologians yet one of the most practical evangelists of all time!

REV. WARD MCCABE.

Harrisburg, Va.

SIR: The theme of Dr. Stamm's article seems to be a call for simplicity and childlikeness in religion. If it stopped there it would be fine. But the author went on to proclaim repeatedly, and—alas—very dogmatically, that there should be no such thing as "creedanddogma" (the spelling is Chesterton's) in religion. To be very simple, his theme-song is: "Keep it simple!"

Oh, Mr. Einstein! Would you please explain the theory of relativity? But prithee, keep it simple. To the engineers of our Stratoliners: please explain the laws of aerodynamics, but pray, keep it simple. To the surgeons of America: please tell us what you know of the structure and function of the nervous system of man; but do keep it simple. To St. Paul (an authority infinitely more respectable than the author's Ruskin): kindly elucidate your views on the existence of evil in this world. Oh, you refer me to Romans 5, 12-17? Thank you, St. Paul; it's not very simple, and it is very dogmatic, but it certainly explains a lot. To Christ Jesus Our Lord: Master, Thou Who has the words of eternal life, Who—contrary to Ruskin's "law"—didst utter many things which no children, not even the childish Apostles, understood until after Thy death and resurrection, tell me this. When you said, "Unless a man believeth and is baptized, he cannot enter the kingdom of heaven," did you mean that he was to *believe something*? And is not that *something* a body of laws and statements based on and expressing clearly your *whole* teaching? In a word, a dogmatic core of Truth? Further, if you founded a church, promising to be with it all days until the consummation of the world, did you not mean it to develop with the mankind in whose service it was instituted? You didn't mean, of course, that it was to remain so simple that it would be stupid and



unreal, that it would be so bodiless and vague that it would repel intelligent men and women.

In short, the article referred to is a glib, superficial, unreal bit of nonsense. The author's "religion" is simply no religion at all, but simply a lot of naive back-slapping done in the name of religion. If organized religion were the stupid, unreasonable, undivine sort of thing the author of the article makes it out to be, it would have died at birth. The author betrays a lamentable lack of knowledge not only of the Scriptures, but of tradition, and of the heart of man as well.

REV. R. T. MURPHY, O.P.

Rome, Italy.

Across the . . .

SIR: In June, B. Bingham's letter [*SRL*, Oct. 7] commenting on the review of Hemingway's "Across the River and Into the Trees" states: ". . . a book which mirrors the galloping loneliness of our time. . . ." Her words are reminiscent of phrases out of the Twenties and Thirties. I am becoming weary of hearing the same old refrain—the "loneliness" of a generation. It is not loneliness—it is fear of facing great problems that every generation has to face. The time has come to quit feeling sorry for ourselves and face life with some degree of courage and faith in mankind. He who retreats from the challenges of his age will always feel a "galloping loneliness"—whether his generation is that of 1915 or 2000.

DORIS ALBRIGHT.

University, Ala.

SIR: To me it seems strange that none of the reviewers whose work I have seen has given Ernest Hemingway any marks for craftsmanship in his unpleasantly written and violently received "Across the River and Into the Trees." I do not like the book, but I believe it to be a serious work with a serious purpose, and as inversely subtle as anything I've ever encountered; subtlety not being necessarily synonymous with delicacy of delivery. Everything we consider decent and good is played down many levels, and everything brutal and ugly is played up suspiciously strongly. This emphasis (quite deliberate, in my opinion, and perfectly achieved) actually serves to throw the fine and good into sharp focus.

GRAVES TAYLOR.

Los Gatos, Calif.

A Brotherly Kind of War

SIR: I am just a middle-aged housewife, completely ordinary. I hate war. I know it is wrong, wicked, stupid, and a sin against the basic goodness of man. It is a repudiation of all he has been taught—all he has taught his children—and yet when I say these things to my friends they reply: "That is true, but what are you going to do about the Russians—let them take one country after the other and finally when they are strong enough turn on us? What would you do?" And I couldn't answer them. Now I know what I would do.

I would declare war on the Russians immediately. But it would be the first war of its kind in history—a constructive war instead of a destructive one. I would take these thirty billion dollars the President has said we will have to spend, and buy not guns, tanks, and ammunition, but tractors and trucks and fertilizer and building materials and food and clothes. I'd build ships, not aircraft carriers and battleships, but merchant ships to transport men and weapons of peace. I'd draft men (as we are doing now) and train them, not as soldiers, but as farmers, carpenters, and masons, road builders, sanitation experts, and other necessary trades. There'd be an indoctrination course in the camps—not to teach the men to hate the enemy but to understand all of mankind. I'd draft doctors, dentists, and nurses (as we are doing) to fight disease. In atomic research I would concentrate on peaceful development, not bombs.

Then I would invade all the unhappy places of the earth—to help, to teach, to cooperate with the people themselves in building a good life. If there were impetuous young men who wanted danger and glory, I'd send them, armed only with my weapons of peace into the countries behind the iron curtain—into Russia itself! and dare the Russians to touch them.

Russia has been spreading Communism with words and promises. What chance would she have if we spread democracy with deeds and true brotherhood? Who would be her allies—where would she stand in world opinion if she attacked us? What country would prefer a regimented dictatorship to real freedom?

In any case, we are going to spend these huge sums of money, tear apart the lives of our young men, and disrupt our whole economy and all for a purpose we hate, a complete waste if war does not come. And if it does—no matter who "wins"—the end of life as we have known it. Why can't we try something new? Sure it sounds fantastic and impossible but what would we think of a twentieth-century war if we had not been conditioned to it?

LOUISE M. GOODWIN.

Brooklyn, N. Y.

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Seeing Things

WELCOME HORRORS

"DEAREST: How I wish you were here with me now to see how lovely our little garden has become! The black nightshade is in full bloom, and the death camass we planted last fall is coming along beautifully. The henbane seems to have shot up overnight. You will be glad to know that the dwarf's hair was not affected by the dry spell, as we feared after all. A myriad of delightful little slugs have appeared, as if from nowhere, on the rotten stump by the belladonna patch, and this morning I noticed snake eggs hatching near the pool. Do finish up that business, darling, and hurry home."

Plainly this is not a letter dashed off by any ordinary green-thumbed wife to any ordinary husband who happens to share her interest in gardening. It is a note which one and only one woman could have written, and which one and only one person, her creator, would have thought of having her write in quite such a way with just such a calm absorption in the stuffs of midnight, sorcery, poison, and decay.

The woman, of course, is that glamour ghoul, the lanky young witch with the chalk-white skin and the hearse-black gown and locks, who is everyone's joy whenever she haunts the pages of *The New Yorker*. Her creator, need it be said, is Charles Addams; the same and utterly singular Mr. Addams whose hilarious derangements can now be relished in a collection of his cartoons inspirationally entitled "Chas Addams' MONSTER RALLY."*

Monsters, young or old, four-legged or two-headed, prehistoric or contemporary, simpering or nonchalant, are very much Mr. Addams's affair. His is a hobgoblin world of bats, spiders, broomsticks, snakes, cobwebs, and bloodletting morons in which every day is Hallowe'en. If his creatures hold life lightly and play with death as if it were a toy, it is because they are, each witch's or mother's son or daughter among them, jubilant nihilists.

They are as unburdened with consciences as they are with causes. Murder for them, regardless of their years, is something which exercises their ingenuity as planners without involving their emotions as people. They are Mr. Hydes untroubled by Dr. Jekylls. A teacher is no more appalled by erasing a sentence from the blackboard than they are by doing away with a husband, a wife, themselves, or the little girl next door. They do not kill to liberate anything except their own perversity or to express their disregard for the human race to which, in its average manifestations, they plainly do not belong.

A key to an understanding of this new Addams tribe (so different from the one "d'd" New England family) is to be found in a drawing in "Monster Rally" which shows an audience composed of even-as-you-and-I mortals watching a movie. What they are seeing we can see by looking at them. Many of the women, some of the men, too, have tears splashing down their cheeks. Every face is taut with pity or terror. More accurately, every face is responding in the normal, hence expected, way except one. This is the moon-white, moon-round mug of that baldheaded, eyebrowless, bug-eyed, snaggle-toothed, sausage-nosed old cretin who has somehow wandered into this convention of humdrum, everyday citizens as Mr. Addams's delegate. And what is he doing, this amoral, slug-brained, icicle-hearted moron? Laughing, of course. Laughing openly, deliriously. Laughing as all of us countless thousands of Chas Addams fans (who at least try to be good members of the Republic) howl with glee whenever ours is the pleasant privilege of seeing one of Mr. Addams's cartoons.

WILLIAM SHAKESPEARE was a fellow who shared Mr. Addams's interest in violence, gore, ghosts, and murder. He, too, had a pretty taste for witches, knew the terrors of the midnight hour, and was on speaking terms with death. But the man from Stratford, though a genius, was run-of-the-mill enough to take a serious thing seriously. When his MacDuff, for example, returned from inspecting the bloody remains of old King Duncan, he was not in a laughing mood. "Horror! horror! horror! Tongue nor heart/

—*Illustrations from "Monster Rally."*

"For heaven's sake, can't you do anything right?"

**MONSTER RALLY. By Chas Addams. With an introduction by John O'Hara. New York: Simon & Schuster. 91 pp. $2.95.*

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Cannot conceive nor name thee!" he cried in somewhat fancier terms than we would use, though expressing the feelings all of us would have were we to be confronted by the same or a similar sight.

But Mr. Addams, may I quickly add, is as different from Shakespeare as he is from Edgar Allan Poe. Nothing shocks him and no one is shocked by him. The more sinister his concepts are, the louder is our laughter and the greater our enjoyment. Clearly Mr. Addams invites us to enter a world which has nothing to do with the one in which we live except that, in the most glorious, undeviating, and giddy fashion, it turns all of its values topsy-turvy.

Most husbands, since their self-interest is involved, are inclined to frown on husband-killing wives. And most wives, for the same valid reason, are apt to regard unfondly husbands who are wife-killers. Yet all couples, however happy, are made the happier when Mr. Addams draws a wife packing her poor unsuspecting mate's lunch-box with a time-charge of dynamite. Or when he sketches a mild-seeming man who, having parked his car so that the door to the trailer in which his wife is traveling will open onto the steepest of cliffs, calls, "Oh, darling, can you step out for a moment?"

Elia's famous contention was that what made the artificial comedies of the Restoration and post-Restoration years acceptable was that they managed to get out of Christendom into a universe of their own. They were, therefore, safely beyond morality and police-court judgments. What Lamb would have made of Mr. Addams's work, I cannot guess. But I do know that for those of us who dote on Mr. Addams's work, the point, the triumph, the delight of his drawings is that in their own uproarious and demented way they turn Elia's fantasy into a fact.

Mr. Addams's sense of the absurd is inexhaustible. It is not limited to his family of witches who live in their spooky and tattered ruin of an American Victorian home with their wayward offspring and those two unforgettable men, the leering defective with the Dewey mustache and the creature who out-Karloffs Boris Karloff.

Consider, for instance, the nurse who calmly pushes a pram in which some dear little monster is sleeping behind stout iron bars. Or the bride who heats a branding-iron in the living room on her wedding night while her groom unpacks in the next room. Or the irate wife who, when she finds her husband dangling from a chandelier, a chair overturned, a noose around his neck, and his left arm caught in the noose, cries with contempt, "For Heaven's sake, can't you do anything right?" Or the sick-looking cannibal who, sitting empty-handed at suppertime by a steaming caldron while his tribesmen are gobbling up their food, says plaintively,

The Beast to Fear

By LeRoy Smith, Jr.

THE BEAST to fear is not the bear,
Is not the panther, not the snake
In any of his modern patterns,
In any of his deadly forms.

The beast to fear is none whose lair
Is death to Adam, death to Eve
In any of their modern patterns,
In any of their deadly forms.

The beast to fear is on the stair—
The ape corrupted into sheep,
In any of his modern patterns,
In any of his deadly forms.

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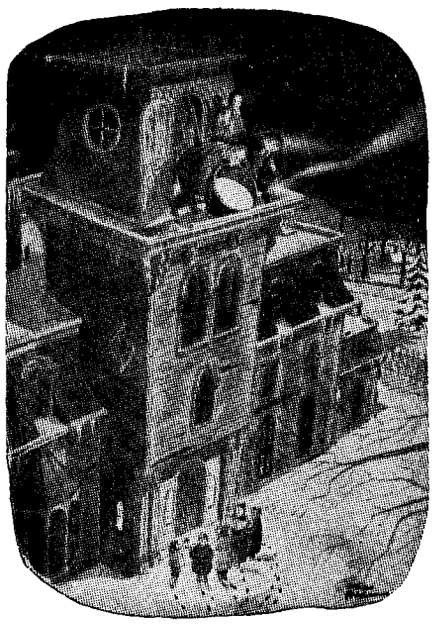
"Oh, I like missionary all right but missionary doesn't like me."

I must admit I have a special fondness for those frightening little brats, those incipient Loebs and Leopolds, who most often attract Mr. Addams's attention. I have in mind such of his bantam ogres as the two dumpling-headed kids just about to send a boulder rolling down a hill toward the fancy car in which an inoffensive motorist has his eyes fixed on a sign reading, "CAREFUL! Children at Play." Or the appalling little boy who is reaching in the medicine cabinet in his bathroom to dip an arrow into a bottle marked "Poison." Or the identical fiend when, from one side of a pond in the Park, he is aiming a toy submarine at the flotilla of toy sailboats with which more innocent children are playing. Or the same menace again when he is sending a toy school bus straight into the path of an oncoming toy train. Or when, with his sister's aid, he is guillotining a doll on Christmas day. Or standing on his bed, which has carved vultures for bedposts, to add a sign saying, "NO DIVING—Pool Empty," to his demon's collection of stolen warnings which read, "STOP—Bridge Out," "Dangerous Undertow," "Keep Clear—High Voltage," etc., etc.

Choosing a favorite among Mr. Addams's cartoons is difficult. Perhaps, however, the drawing among all Addams drawings I wish most that I owned is the memorable one in which, at Christmas time, from the tower of her Victorian home, Mr. Addams's black-haired young witch is watching the Karloff character and his half-witted friend empty a vat of steaming lye on some gentle carolers as they stand singing, full of seasonal cheer, at the front door four floors below.

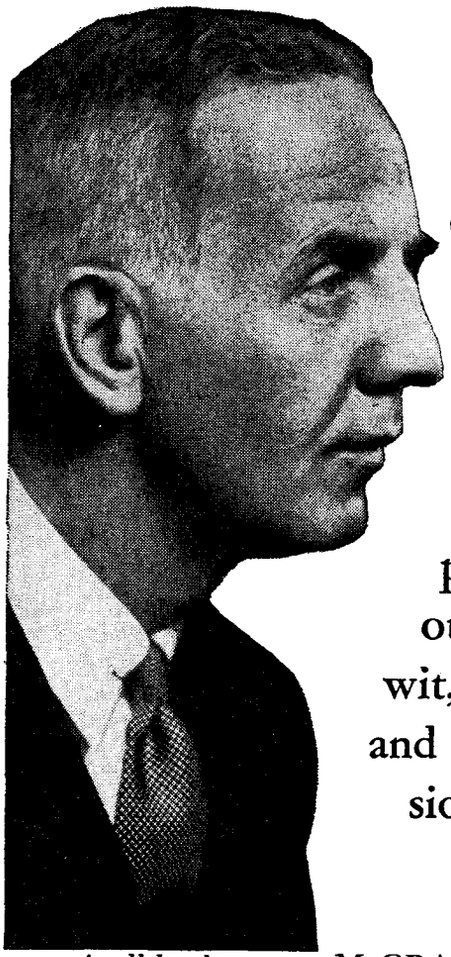
Naturally (if I may use such a word in connection with Mr. Addams, whose excellence is his unnaturalness), it is fascinating to learn about the kind of man who lives with such thoughts, can think up such horrors, and provide such ghoulish pleasures. For this information I refer you to the amusing and enlightening foreword with which John O'Hara has supplied the "Chas Addams' MONSTER RALLY." I also urge you to read the longer, more detailed, and immensely diverting study of Mr. Addams's life, character, and works by John Kobler. This appears as the first chapter in "Afternoon in the Attic,"* Mr. Kobler's rewarding study of eccentrics, a volume to which Mr. Addams has contributed illustrations worthy both of him and of Mr. Kobler.



Beyond dispute the age in which we live abounds in its monstrous aspects. No less surely Mr. Addams's is the paradoxical distinction of having reduced the horrors of the present by having added to them. If only the other horrors were as laughable as the ones with which he delights us!

—JOHN MASON BROWN.

*AFTERNOON IN THE ATTIC. By John Kobler. Illustrated by Chas Addams. New York: Dodd, Mead & Co. 135 pp. $3.75.



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SRL Goes to the Movies

GROSSERS WITHOUT MILESTONES

IN A SEASON that has already had its share of distinguished and ingratiating films that can easily be recommended to the nonpathological moviegoer, it is worth considering for a moment the case of three current and quite representative movies that are neither in the race for Academy Awards nor intent upon setting up milestones. Bone and marrow of the studio assembly lines, repositories of infinite skill and no daring, they belong more or less to that redoubtable company of what *Variety* calls "the average grossers."

Take "Union Station,"* for instance. You have probably seen it all before: the cops, the kidnappers, the blind girl held for ransom, the pretty girl unwittingly involved in the chase—but not in Los Angeles's Union Station, where most of it was filmed. In the hands of director Rudolph Mate, who once photographed one of the great films of the past—"The Passion of Joan" with Falconetti—there is a kind of insouciance about these criminal happenings in familiar places. Only once was there a swift reminder of the soul-searching camera-play that illumined the faces of Joan's inquisitors in the earlier film: when the camera of "Union Station" "panned" implacably over the faces of the station police listening to instructions from their chief, Barry Fitzgerald.

At the theatre where it was shown, the audience accepted it all easily, laughing alike at William Holden (recently of "Sunset Boulevard") dangling a fearful kidnapper before an onrushing train to induce him to inform on his fellows; at Barry Fitzgerald, that notorious scene stealer, mixing drinks or merely peering over the top of his glasses; at the plain-clothes men cropping up like mushrooms after a rain in all the unlikely corridors of the station.

"To Please a Lady"† has the more obvious "marquee appeal," what with Clark Gable, this time as war hero turned automobile racer, and Barbara Stanwyck, in this instance a brassy lady columnist destroying reputations internationally via tape recorder from her regally equipped eyrie in a newspaper office. "Marquee appeal," to quote *Variety* again, may induce people into the theatres to see this, but it is the strictly documentary aspects of auto racing, both midget and full size, that will keep them there. In a way, Clarence Brown, who has been directing well-made, successful movies ever since Garbo's "Flesh and the Devil," has just missed making a minor classic here.

By latching his cameras to the racing cars he has catapulted us into the very nerve center of these races and the little white cars lorried from track to track about the country, from Trenton and Indianapolis or wherever cars race, become almost as animate as horses. For one who has never seen an automobile race, except briefly in newsreels, these scenes have a heady fascination. Whipped on by Ted Husing announcing each turn, one becomes lost in this elemental fight for survival against the odds of muddy tracks, soft embankments, and ill-timed thunderstorms, at one with the anonymous oil-smeared racers and the pit crews changing tires with unerring precision in mid-race.

But this is primarily a "star" picture and so the story blows hot and cold between Gable and Stanwyck, race-track reality alternating with love scenes in a cafe where the gypsy musicians come in hordes, a gypsy to a table. Love triumphs, however; Clark Gable almost throws a race to a rival to avoid disaster, and Barbara Stanwyck in the fulness of studio limelight behaves almost as dewily as Anne of Green Gables discovering love for the first time.

Of the three films "Woman on the Run"* is done with most imagination. Again, it is the documentary shots of San Francisco, its wharves and hilly streets, its feeling of space and vista, its Chinese quarter and amusement park that give it being. With a familiar pattern of gangsters, state's witness murdered, and the only witness of that murder an artist who disappers into the backwashes of San Francisco, "Woman on the Run," though not always foolproof, is visually conceived. As in some of Hitchcock's better films, there is suspense

*UNION STATION. Screen play by Sydney Boehm based on a story by Thomas Walsh. Directed by Rudolph Mate. Produced by Jules Schermer. Released by Paramount Pictures Corp. With William Holden, Nancy Olson, Barry Fitzgerald, Lyle Beltger, Jan Sterling, Allene Roberts, and others.

†TO PLEASE A LADY. Story and screen play by Barré Lyndon and Marge Decker. Directed and produced by Clarence Brown. Released by Metro-Goldwyn-Mayer. With Clark Gable, Barbara Stanwyck, Adolph Menjou, Will Geer, Roland Winters, and others.

*WOMAN ON THE RUN. Screen play by Alan Campbell and Norman Foster based on a story by Sylvia Tate. Directed by Norman Foster. Produced by Howard Welsch. Released by Universal-International. With Ann Sheridan, Dennis O'Keefe, Robert Keith, Ross Elliott, Frank Jenks, John Qualen, and others.

—From "Union Station."

William Holden and Nancy Olson—"a kind of insouciance."

—From "To Please a Lady."

Clark Gable and Barbara Stanwyck — "a heady fascination."

—From "Woman on the Run."

Dennis O'Keefe and Ann Sheridan — "suspense without sadism."

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without sadism, a warm feeling for people and odd places, an uneasiness in the telling that only comes of close collaboration between writer and director. In this case director Norman Foster also worked on the screen play with script writer Alan Campbell.

The only clue to the artist's hiding place is a note to his wife indicating that he can be found where "I first lost you." The search for the missing witness then becomes the pursuit of the memory of love as well, giving an inner movement to the film that keeps pace with the physical chase.

As the "woman on the run" Ann Sheridan is quite credible warming slowly out of her original cynicism as her remembrance of things past grows clearer. And as she emerges the threads unravel — the dog named Rembrandt, the dummies in the department-store window, the sand sculptures on the beach near the amusement park, the murals in the waterfront bar, inevitably leading the way back from the Minotaur's cave of her marriage.

"Average grossers" these, impounding the skills of so many, they are destined perhaps to be shown on screens in Brussels's Neustadt, in movie theatres on Buenos Aires's Placa Maua, in Frankfort, in Turkey, possibly South Africa, carrying with delicate persuasion pictures of a way of life so indelibly drawn that each time it becomes more difficult to say this is not all of the story.

—EVELYN GERSTEIN.

SRL Recommends

Mad Wednesday: Harold Lloyd comes back in a film so funny that you will be in danger of hurting yourself with belly laughs.

Paris 1900: Powerful, brilliantly edited compilation of early-century French fiction and newsreel films which illuminates our present through our past. Don't miss it.

All About Eve: Witty, adult satire on the theatre; richly produced, well acted. Should not be missed.

The Glass Menagerie: A deeply moving play transferred literally to the screen, with most of its power intact.

Trio: Masterly telling of three top tales of W. Somerset Maugham.

Difficult Years: A moving study of Italy's "little man" trapped in the coils of Mussolini's Fascist state.

Music to My Ears

THE GRAND BALLET, AND A WELCOME "FIGARO"

NOT ALL musical comedies can be "South Pacifics" and not every ballet company can be a Sadler's Wells, but it is likely that the Marquis de Cueva's "Grand Ballet," which came to town as October was turning into November, would have appeared a little frowzy and undistinguished even P.S.W. (pre-Sadler's Wells). It has been in the making for most of the postwar period and has appeared in France and England, as well as in Monte Carlo, where it is the resident ballet; but the ensemble work lacks precision, the décors are economical (which is no indictment) and rather tasteless (which is), and a fine spirit of one for one and none for all pervaded the first program.

The character of the company emerged rather brutally late in the opening work, a series of "Divertissements" taken from both "Swan Lake" and "Sleeping Beauty." Somehow the "Black Swan" got mixed up with the "Blue Bird." A lithe little dancer named Serge Golovine had drawn a good hand for his part of the "Blue Bird" variations. Following him in this zoological monstrosity came Rosella Hightower and André Eglevsky, stars of the company, in the "Black Swan." Eglevsky suffered the opening duet passages manfully enough, but he launched thereafter in a series of bravura leaps and spins which, when the audience responded in kind, evoked a beatific smile of pleasure from Eglevsky that put all the Golovines in the company in place for the rest of the evening.

This opening "Divertissement" and the following "Night Shadow" of Balanchine gave considerable prominence to the brilliant abilities of Hightower and Eglevsky, Marjorie Tallchief and George Skibine, all familiarly able figures of past companies. It also introduced a notable talent, Ethery Pagava, who was distinctly good in the long solo on point in "Night Shadow."

It was the one novelty of the opening bill—a treatment by John Taras of Schumann's "Spring" Symphony in a Grecian setting that justified calling it "Persephone"—which showed the rather modest-sized corps de ballet to be young, enthusiastic, and reasonably good looking, with more of a flair for the quasi-Massine style of Tara's choreography than for the more exacting matter which preceded. Even so, and with the solo contributions of Hightower and Eglevsky as fillip, it was a rather dull dish, without style. The cramped stage and small orchestra were further disadvantages. A figure of distinction who deserved better was Gustave Cloëz, French *chef d'orchestre* of solid abilities who was something of a short-order cook with these ingredients.

* * *

There won't be any "Marriage of Figaro" at the Met. this year, but there is most of it, well-sung and in a rather diverting scheme of action, at the Little Cinemet, in a German film version starring such vocal notables as Erna Berger, Willi Domgraf-Fassbënder, Tiana Lemnitz, Eugen Fuchs, and Margarete Klose. They do the singing, and Fassbënder doubles as the seen and heard Figaro. Otherwise the action is portrayed by Angelika Hauff —a Susanna who looks just the way the limpid-voice Berger sounds—, Sabine Peters, a fine-looking Countess, and Mathieu Ahlersmeyer, a very plausible Almaviva. Thanks to the vocal doubling one may also see Cherubino enacted, for once, by an actual adolescent male, rather than the usual chesty contralto.

All this makes for credibility, as does the spacious palace, on the order of Sans Souci or Versailles, which expands enormously the visual properties of the Beaumarchais play and gives a scope to Mozart's festive music that cannot be simulated in the theatre. Needless to say, German is hardly the ideal tongue for the text (an English text is superimposed). The spoken dialogue in place of the sung recitative will offend some purists, and the omission of half a dozen great airs to keep the version within tolerable limits (it runs eighty-seven minutes) will grieve even those who are not purists. But so well has the adaptation been done and so appropriate is the direction of Georg Wildhagen that no one with an open mind will balk at taking in what is offered.

No doubt, every Mozart-lover will have his own objections, but all, I am sure, will relish Hauff's lovely impersonation of Susanna, the gaiety and good humor of Arthur Rother's conducting of the orchestra, and the chance to hear a basso (Fuchs) sing the music of Almaviva, usually done, for the Italian taste, by a baritone. As for Lemnitz, the music of this role is most cut of all, so one is denied "Porgi amor" and "Dove sono," but her part of the "Letter Duet" with Berger is high artistry. —IRVING KOLODIN.

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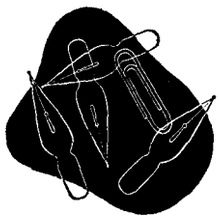
Dickens: Young Man River



A Classic Revalued—VIII

JOHN T. WINTERICH

ONE HUNDRED years ago this month the final green-wrappered number of "David Copperfield" came off the press and the world learned with considerable astonishment that Wilkins Micawber had emigrated to Australia. You can have your choice of Dickens centennials these days. When the Pickwick Club rounded out its first century in 1936, the series was off to a rousing start, but then everything had to stop while the war set in train an eventual sequence of grimmer anniversaries. As a mark on the calendar, Dickens was forgotten. But he was not forgotten as a storyteller.

Completely unrelated to anniversaries, the library of books about Dickens continues to extend its shelfage. Stephen Leacock's straightforward biography of 1934 was the last to appear before the war closed in—and the last to contain no reference to Ellen Ternan. In 1938 the Nonesuch Press published its three-volume edition of Dickens's letters, and the bars were down. Since then three competent biographies—Dame Una Pope-Hennessy's in 1946, Hesketh Pearson's in 1949, and Jack Lindsay's this year—have profited by the wealth of data in this great repository. No one of the four parades itself as a revaluation or reorientation, although Mr. Lindsay asserts priority for "a serious attempt to grapple with his creative processes" —each is called "Charles Dickens" save for Mr. Pearson's, which is simply "Dickens," and each is as modestly subtitled. Leacock appends "His Life and Work," Pearson "His Character, Comedy, and Career," Lindsay "A Biographical and Critical Study," and Dame Una Pope-Hennessy nothing at all. Dickens himself is enough excuse for writing about him—it is not essential to parade new material or proclaim fresh discoveries.

There has never been a dull book about Dickens; there has never been an uninteresting or unimportant book about him. To approach him biographically or critically is to be recharged with the self-renewing current of his own vitality. He is the solution of the enigma of perpetual motion, and of perpetual emotion. He will never run down. His great characters are armor-proofed against mortality.

In 1858 Professor David Masson, taking a breather from his labors on what turned out to be a seven-volume life of Milton, delivered a series of lectures on British novelists before the Philosophical Institution of Edinburgh. The resulting book is still important for what it has to say and for the date when it says it. Masson was among the first to stress Dickens's effectiveness as a social reformer. "There is scarcely a social question," he said, "on which he has not touched; and there are few of his novels in which he has not blended the functions of a social and political critic with those of the artist to a degree detrimental, as many think, to his genius in the latter capacity." (When a lecturing professor says "as many think," what he means is that that is what *he* thinks.) The detriment, if detriment there was, wrought against Dickens's art by his social criticism need no longer concern us. Once a reform suggested in the guise of a story is effected, the propaganda that helped effect it loses its argumentative cast and blends back into the story. Dickens the social critic today would find many of his dragons slain, and many of them breathing a fire that had lost most of its edge. Dickens the political critic would find that the more things change, the more they remain the same.

Masson was somewhat appalled by the "formidable" quantity of prose fiction available to the leisurely readers of his day. In 1820, he found from the British Museum records, twenty-six novels had appeared—a comfortable one-every-two-weeks, leaving plenty of time for more elevated reading. By 1830 the yearly total had risen to 101—not quite two every week. There the level held, roughly, through 1856—the last year on which Masson reported. Since the publication of "Waverly" in 1814, he estimated, some 3,000 novels had been published in Great Britain—an average of nearly seventy-two annually. The statistics have ballooned somewhat since. In 1949, by *Publishers' Weekly* reckoning, 2,123 new novels were issued in Great Britain and 1,019 in America.

New novels, but new in what way? How much do they owe to Scott and Dickens, owe not in the sense of "influence," but in the sense of getting written at all? Who shall compute to what extent Scott and Dickens, between them, are responsible for the growth of novel writing and novel reading during the past hundred and fifty years? "I have heard from my father, a pioneer of Kentucky," said John Hay, "that in the early days of this [nineteenth] century, men would saddle their horses and ride from all the neighboring counties to the principal post-town of the region when a new novel by the author of 'Waverly' was expected." And when Little Nell was ailing, crowds swarmed on the piers of New York and greeted incoming ships from England with the

(*Continued on page* 81)

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

—"A TALE OF TWO CITIES."

In Print

AS Mr. Winterich points out in the adjoining article, the novels of Charles Dickens are still enjoying a respectable sale in complete sets. L. C. Page publishes a thirty-volume set ($75 complete, or $2.50 each separately); other editions of the "Works" (Macmillan and Oxford) were wartime casualties, but are now substantially, though not yet completely, reprinted. The number of individual publications of novels by Dickens is so great as to preclude detailed listing here. All his major works are available in the Everyman's Library (Dutton, 95¢ each), in an illustrated edition published by Heritage Press ($5 each), and in the Nelson Classics (85¢ each).

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TV and Radio

BIG BARGAIN FROM WAUKEGAN

L-S-M-F went TV last week.

Although the American Tobacco Company's buyers obviously don't know the first thing about bidding for tobacco at auctions, because they admit they pay the highest prices for the stuff, their head salesman, Jack Benny, came up in his TV debut over CBS with the best bargain in comedy that television has produced so far.

In the first place, it was an hour show marked down to forty-five minutes.

In the second place, it was a forty-five minute show instead of a half hour.

Whichever way you look at it, it took the Benny premiere to answer the big question which has been gnawing away at the top-flight comedians now appearing every month in TV's new one-hour formulas: "Is an hour too long?" The answer is found in an old vaudeville joke (circa early Burns and Allen) where the comedian asks the straight man to explain the Einstein theory. "The Einstein theory is like this," says the straight man. "If you kiss a beautiful girl for one hour it seems like one minute. If you sit on a red hot stove for one minute it seems like an hour." (The rest of the story, which has nothing to do with our problem, is the comedian's retort: "From this Einstein makes a living?")

The Jack Benny show, which was fifteen minutes short of the hour format, seemed over all too soon. And to be Frank, an hour show which followed the Benny program that same night seemed interminable. The difference lies not in the length of the show, but in the quality. For instance, there were no constant commercial interruptions on the Benny show; rather the commercials became part of the entertainment. There were also no dancing girls. I have seen several interpretive dancers on TV shows—Sheila Bond, to name a few. Miss Bond is an exciting blonde who always wears, it seems to me, a slinky black dress with a plunging midriff. I have tried to interpret her interpretive dances. It's always the same story—there are two fellows who want her but she doesn't want them; then when she wants them, they don't want her, so she dances up to the top of a lamp post—or some weeks it's a park bench—and jumps off. One of the fellows catches her either by her shapely legs or by the bare midriff—luck plays a big part here—and the other fellow, as a consolation prize, winds up clutching the lamp post or the park bench as the case may be.

Jack Benny—an hour marked down.

These goings-on and others which will be more fully detailed in a later essay all go to fill out the allotted hour of a TV show. There were no such goings-on on the Benny show. Jack has spent twenty years in radio, during which time he had built up quite a backlog of props, which now could be doled out to the millions who had only seen them on the two-inch screen of their imaginations. In the forty-five minutes which had been allotted to him for his first show Jack doled out only a few of these props. There was the parrot for instance—there was a pay telephone in his home—there was a cigarette-vending machine—there was a reference to, but not pictorially depicted, the laundromat which he operates in his home. His Maxwell was heard off screen bringing him home. We have yet to see his assortment of toupees, his vault where he hoards his money, and a thousand other radio props which in this new medium may now make a personal appearance. So, you see, Jack has so many things to show his listeners and so many genuinely good jokes to tell that he can't afford the time out for the so-called "relief" of a comedy show—the dancing girls, for instance, which TV has yet to figure out a way to present on the average twelve-inch screens of the sets across the country.

I was amazed at a couple of the reviews which the gentlemen of New York's critical press gave the Benny show. There was one in particular—*The Daily News*. This is the gentleman whose cry is always, "It needs action—if there is no action, it's not television; it's radio." His review this time was a study in paradox. He liked Jack Benny standing there, as he used to stand on the stages of the Orpheum circuit theatres throughout the country, calmly doing a monologue. He did not like the visual things—the pay telephone—the parrot, etc. He did not like Rochester's dancing and dusting the living room of the Benny home. He did like Mr. Kitzel sitting quietly with Benny on a couch telling jokes.

The New York Times's reviewer amazed me even more. The Benny show to him was a letdown. In the first place, he says, he believes that the Benny radio exploits have been done for so many years on radio that he would be foolish to continue these same gimmicks on television. In other words, Jack Benny on radio is one thing, but for television there should be a new Benny—a new personality to suit this new medium. He suggests Jack do a situation comedy of some sort.

I THINK I have listened to as many Benny shows as the next masochist and somehow or other I got the idea he was doing a situation comedy all these years. I may be as wrong about this as I am about my interpretation of the interpretive dances on TV, but I have an over-all feeling of Jack Benny each week being in some sort of a comedy situation, be it an argument with his sponsor, a fight to become a movie star, a hassel with his neighbors, the Ronald Colmans, a struggle to rehearse his next week's radio show, a college try to get a guest star cheap, and hundreds of other comedy situations which have been pointed up by the most consistently good gags in the business. Certainly the Benny show on TV was no variety show in the Milton Berle sense of the word. Certainly it was no vaudeville show. It was no mystery. It was no opera. It was no musical. It was no quiz. It was nothing but a situation comedy, as it has been for years on the radio. This time it had a third dimension—we saw the Benny home and the characters who people it.

For me the Benny show was the first TV comedy presentation which will help me pay the November instalment on my set with a smile. As for its length, forty-five minutes seemed, if anything, a little tight. And in the frugal Benny manner that seemed quite appropriate.

—GOODMAN ACE.

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Channel & Dial

TV

SUNDAY

Who Said That? NBC 12:30 PM: Quotes in the news pinned on the quoted by experts.

Mrs. Roosevelt Meets the Public NBC 3:30 PM: The gracious note in discussion programs.

Meet the Press NBC 4:00 PM: Knowing newsmen needle important people.

Super Circus ABC 5:00 PM: For the kiddies. Fast-moving circus acts.

Watch the World NBC 5:30 PM: NBC's major educational effort in TV.

Mr. I. Magination CBS 6:30 PM: Heroes of fiction and history as child actors play them. Different. Delightful.

Leave It to the Girls NBC 7:00 PM: Open-fanged entertainment that hits straight from the neckline.

Showtime—USA ABC 7:30 PM: An American National Theatre & Academy venture. Top talent.

This Is Show Business CBS 7:30 PM: Contrived dilemmas of entertainers. George Kaufman, Clifton Fadiman, and Abe Burrows contrive the solutions.

Toast of the Town CBS 8:00 PM: A variety show balanced on a syndicated column—Ed Sullivan's.

Comedy Hour NBC 8:00 PM: Top comics Eddie Cantor, Fred Allen, etc., take turns, once a month, wrestling the new medium.

Philco Playhouse NBC 9:00 PM: Veteran, top-drawer, full-hour drama.

Fred Waring Show CBS 9:00 PM: Most musicianly of the top pop-tune shows.

Garroway at Large NBC 10:00 PM: Clever youngsters in an informal variety show. Fresh, unique.

Say It With Acting NBC 11:15 PM: Charades with a professional touch.

MONDAY

Howdy Doody NBC 5:30 PM (through Friday): Most popular of puppets for moppets.

Kukla, Fran, and Ollie NBC 7:00 PM (through Friday): The kid show with the biggest grown-up audience.

Lux Video Theatre CBS 8:00 PM: New, independent show but same idea as its twin—the Lux Radio Theatre.

Paul Winchell-Jerry Mahoney NBC 8:00 PM: Ventriloquist and bright dummy. Fast-moving variety.

Godfrey's Talent Scouts CBS 8:30 PM: Mr. Paley's Huckleberry Finn with the golden touch.

The College Bowl ABC 9:00 PM: Chico on the campus. Low Marx.

On Trial ABC 9:30 PM: Courtroom setting for current issues.

The Goldbergs CBS 9:30 PM: The Bronx Fibber McGee and Molly.

Robert Montgomery Presents NBC 9:30 PM: The Be Happy-Go Lucky (Strike) troupe steals the show. A good example of how elaborate commercials overwhelm everything.

Studio One CBS 10:00 PM: The first experimental TV-dramatic show. Not so experimental these days.

TUESDAY

Texaco Star Theatre NBC 8:00 PM: The infectious, irrepressible Mr. Berle.

Family Playhouse CBS 8:00 PM: Newest full-hour, big-budget dramatic show. Alternates weekly with *Sure As Fate:* Hour-long mystery.

John Hopkins Science Review Dumont 8:30 PM.

Billy Rose's Playbill ABC 9:00 PM: Two pillars of Broadway show business more than slightly at sea in their first TV effort.

Can You Top This? ABC 9:30 PM: Straight jokes by veteran jokesters.

WEDNESDAY

Four Star Revue NBC 8:00 PM: More revolving clowns—Ed Wynn, Danny Thomas, and Jack Carson alternate.

Kraft Television Theatre NBC 9:00 PM: Better kraftsmanship in drama.

Teller of Tales CBS 9:00 PM: Adaptations of Somerset Maugham stories.

THURSDAY

George Burns and Gracie Allen CBS 8:00 PM: Radio's patient Adam and invincible Eve delightful on TV.

You Bet Your Life NBC 8:00 PM: Video version of Groucho Marx radio show. Funny—proving it's the comedian, not the medium.

Alan Young Show CBS 9:00 PM: One of the promising younger comics.

Nash Airflyte Theatre CBS 10:30 PM: Drama with William Gaxton as hospitable host.

FRIDAY

Mama CBS 8:00 PM: Peggy Wood—good to the last drop of sentiment.

Man Against Crime CBS 8:30 PM: Ralph Bellamy—a private eye competently beaten to a pulp.

We the People NBC 8:30 PM: Human-interest vaudeville.

Ford Theatre Hour CBS 9:00 PM: One of the superior drama programs.

Pulitzer Prize Playhouse ABC 9:00 PM: New dramatic program off to an unsatisfactory start, but improving. Serious effort, well worth watching.

Stud's Place ABC 10:30 PM: A Chicago Duffy's Tavern. In the experimental tradition but not quite up to Windy City par.

SATURDAY

Ken Murray Show CBS 8:00 PM: Generally amusing acts behind ubiquitous beer suds.

Show of Shows NBC 9:00 PM: Sid Caesar and Imogene Coca, two very funny people.

The Frank Sinatra Show CBS 9:00 PM: The likable kid from New Jersey trying hard to find his place in the television sun.

Your Hit Parade NBC 10:30 PM: If you're interested in keeping up with the top ten tunes.

Radio

SUNDAY

Invitation to Learning CBS 11:35 AM: Refresher course in the classics.

The Eternal Light NBC 12:30 PM: Dramatic experiences of an ancient people. Well written, often moving.

NBC Theatre NBC 3:00 PM: Effective dramatizations of great novels.

The Quiz Kids NBC 3:30 PM: Never-failing remedy for inflated egos.

Author Meets the Critics ABC 5:00 PM: New books cozily discussed.

The Greatest Story Ever Told ABC 5:30 PM: Dramatic improvizations on New Testament themes.

Jack Benny CBS 7:00 PM: The case of the fossilized format. Familiar echoes of yesterday's laughter.

Amos 'N' Andy CBS 7:30 PM: Age cannot wither—nor custom stale.

Edgar Bergen-Charlie McCarthy CBS 8:00 PM: Still good. Knock on wood.

Theatre Guild on the Air NBC 8:30 PM: The old Washington Square Players tempered by United States Steel.

The Red Skelton Show NBC 8:30 PM: Mr. Baby Snooks. Can be hard on your ribs.

Information Please CBS 10:00 PM: Still stumping along with the experts.

MONDAY

Dave Garroway NBC 1:15 PM (through Friday): Good entertainment, good taste.

Here's Morgan NBC 6:30 PM (through Friday): A serio-comic maverick hiding behind a shrewd low-brow mask.

Godfrey's Talent Scouts CBS 8:30 PM: Simulcast of TV show.

The Firestone Hour NBC 8:30 PM: Good music, white tie and tails.

The Telephone Hour NBC 9:00 PM: Rings the bell for music lovers.

Lux Radio Theatre CBS 9:00 PM: The original and still the slickest.

United or Not ABC 10:00 PM: United Nations correspondents huddling with U. N. delegates and getting guarded replies.

NBC Symphony NBC 10:00 PM: Catch it as often as you can. There's no telling how long it will last.

TUESDAY

Baby Snooks Show with Fanny Brice NBC 8:00 PM: Glorifying the American brat.

Cavalcade of America NBC 8:00 PM: History as she is sponsored.

Bob Hope Show NBC 9:00 PM: The gag grows heavy around the middle.

America's Town Meeting of the Air ABC 9:00 PM: Where the minds never meet; some light, much heat.

Fibber McGee and Molly NBC 9:30 PM: Fun at Wistful Vista.

Capitol Cloak Room CBS 10:30 PM: Washington politicos cornered by CBS newsmen.

WEDNESDAY

The Halls of Ivy NBC 8:00 PM: Mr. and Mrs. Ronald Colman. No resemblance to real campus life but urbane, pleasant, and constructive.

You Bet Your Life NBC 9:00 PM: Groucho Marx as a quizmaster. Consistently the funniest man on the air.

The Bing Crosby Show CBS 9:30 PM: A golden voice in a wilderness of synthetic chatter.

The Big Story NBC 10:00 PM: Dramatizations of actual newspaper scoops. A crime show with a good "gimmick."

THURSDAY

The Aldrich Family NBC 8:00 PM: Middletown, USA, as the sociological Lynds never found it.

Screen Guild Players ABC 8:00 PM: Good Hollywood for a good cause.

Suspense CBS 9:00 PM: One of the more artful crime shows.

FRIDAY

Adventures of Ozzie and Harriet ABC 9:00 PM: A real family engagingly playing a real family.

SATURDAY

University of Chicago Round Table 1:30 PM: Tough oak for strong teeth. Serious, learned, and bold.

First Piano Quartet NBC 6:30 PM: Four pianists. Top works. A treat.

Hopalong Cassidy CBS 8:30 PM: That's all, podner.

(All times in these listings are Eastern Standard. Please check your newspaper for local times and stations.)

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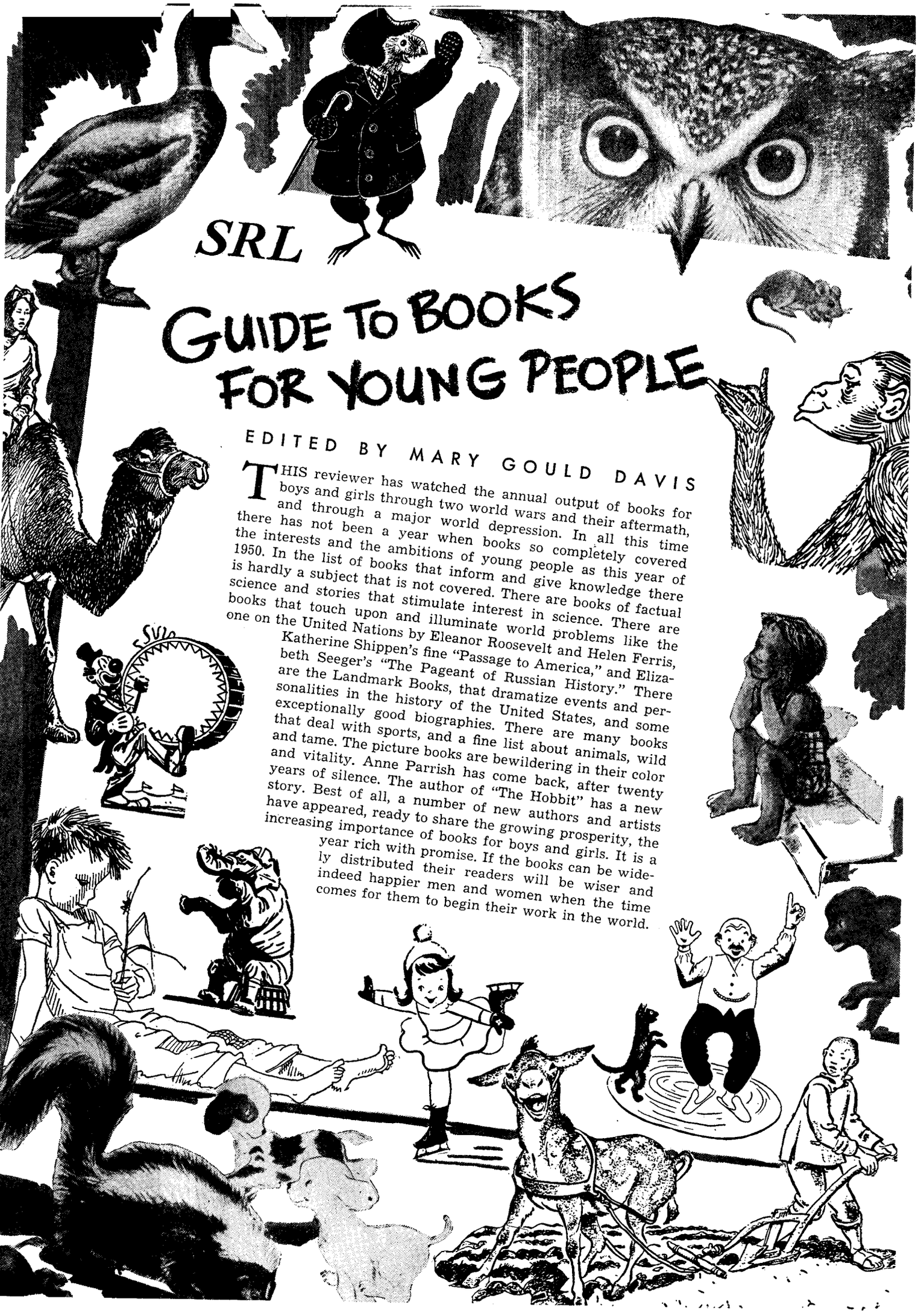

SRL

GUIDE TO BOOKS FOR YOUNG PEOPLE

EDITED BY MARY GOULD DAVIS

THIS reviewer has watched the annual output of books for boys and girls through two world wars and their aftermath, and through a major world depression. In all this time there has not been a year when books so completely covered the interests and the ambitions of young people as this year of 1950. In the list of books that inform and give knowledge there is hardly a subject that is not covered. There are books of factual science and stories that stimulate interest in science. There are books that touch upon and illuminate world problems like the one on the United Nations by Eleanor Roosevelt and Helen Ferris, Katherine Shippen's fine "Passage to America," and Elizabeth Seeger's "The Pageant of Russian History." There are the Landmark Books, that dramatize events and personalities in the history of the United States, and some exceptionally good biographies. There are many books that deal with sports, and a fine list about animals, wild and tame. The picture books are bewildering in their color and vitality. Anne Parrish has come back, after twenty years of silence. The author of "The Hobbit" has a new story. Best of all, a number of new authors and artists have appeared, ready to share the growing prosperity, the increasing importance of books for boys and girls. It is a year rich with promise. If the books can be widely distributed their readers will be wiser and indeed happier men and women when the time comes for them to begin their work in the world.

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Juvenile Authors: Some Bows & Encores

ROCHELLE GIRSON

WHETHER sheepishly or with bloodshot intensity, everyone is convinced he really has a pretty fine story in him, and this is twice true of the Scheherazades of the crib and the Aesops of the playpen. Anyway, writing for children seems like such a cinch: (1) the royalty life is longer, and (2) it's "easier" to do. True, for the first: youngsters are infinitely more loyal than their elders to popular tales and there isn't a meteoric best seller among them. But false, emphatically false, for the second, according to the eight representative juvenile writers we quizzed for this issue. Four of them are successful, practised hands: William Pène du Bois, Katherine B. Shippen, Dr. Seuss, and Anne Parrish; four newcomers to the field: Sue Felt, Will Lipkind, Leon Wilson, and Ross Santée.

Dr. Seuss sums it up: "The principal problem in writing for children is the fact that you can't kid 'em the way you can adults. In writing for a sophisticated adult audience you can get away with a faulty story line. You can put over an idea that isn't sound by camouflaging it with tricky construction, half-baked philosophical digressions, and other forms of sleight-of-hand. A child, though, has no interest in artistic and literary spinach. He looks for the point you are trying to make. And if you've obscured it or made it hard for him to find, he tosses the book aside. You have to take what you want to say and lay it on the line."

Let's look at some of the writers who have:

William Pène du Bois, the son of Guy Pène du Bois, was seventeen and the year 1933 when his mother said to him, "Well, Billy, I guess this is all the education you get, because we can't afford to send you to college." "That's all right," he assured her, stoutly, we suppose, "I'm going to write children's books." And one afternoon, shortly after, he did knock off a book, "The Great Geppy," which, he says, "certainly looked it." Within three years, however, he had published as many juveniles, and eventually "Geppy" was sufficiently curried and cropped to rub boards with ten others. The American Institute of Graphic Arts has shown his work among their Fifty Books of the Year, and "The 21 Balloons" won a *New York Herald Tribune* prize, as well as the John Newbery Medal for the "most distinguished contribution to American literature for children" in 1947.

To Mr. du Bois the principal satisfaction of his work is in the "look and feel of a finished product: when you throw it on a table it bounces like a book . . . and stuck in a shelf with other books it seems to get along quite well." Although he usually writes for eight-to-twelve-year-olds, he recently finished two tales "way down in the swaddling-clothes crowd," and next spring "The Mousewife," by Rumer Godden, will exhibit his drawings — as have numerous other stories not of his authorship.

During the war, while he was corporal with the Coast Artillery in Bermuda, the mimeographed *B.B.C. News*, which he published, got the 1945 Camp Newspaper Service Award. Since then Billy du Bois has homed frequently to Paris, where, save for his first eight years in Nutley, N. J., he grew up. "Anyway," he says, "I prefer France, because it hasn't given in as completely to the machine age, which, in my opinion, is a decadent path indeed."

Katherine B. Shippen is tall and gentle, with a thick coronet braid of graying hair, and if you ask her what she likes next best to writing for high-school students she will admit shyly to physical work—outdoors: raking leaves around her new Rockland County house and picking quince "from our *own* trees." And getting up at 5:30 to see the sunrise Monday mornings before she and her two sisters drive back to Greenwich Village, where they share an apartment with a large, bull-necked cat. She was born just across the river in Hoboken, a "very German sort of town" then, which provided "the most terrible education in German, French, and Latin grammar." However, she managed to refine her declensions enough at Bryn Mawr to get around Germany, France, and Italy, and she has also lived in England, Scotland, Switzerland, Canada, and China. Her book "Moses" was directly inspired by crossing the Red Sea and reflects but one aspect of a remarkably protean interest in history, which she taught at the Beard School in Orange, N. J., and New York's Brearley before she became headmistress at Miss Fine's in Princeton.

Last February Miss Shippen resigned as curator of social studies at the Children's Museum in Brooklyn to add more books to a shelf which includes "New Found World," "The Great Heritage," "The Bright Design," "Passage to America," and "Lightfoot" — histories, respectively, of Latin America, U. S. resources, electrical energy, the migrations to this continent, and the Iroquois League. A story of aviation, tentatively titled, "A Bridle for Pegasus," will be next. "I'm very used to talking to young people," she says, "and writing isn't very different—just sort of carrying on a habit, I guess."

"Dr. Seuss" is a disguise that Theodore Seuss Geisel, wistful for a Ph.D., assumed when he feared that marketing some doodled animals under his full name would jeopardize the professorial status he coveted after Dartmouth '25 and Oxford '26. The third time that his untaught drawings made *Judge* magazine, Standard Oil of New Jersey, giggling over a flit gag, signed him up for their by-product. "Quick, Henry, the Flit!" ran in magazines, billboards, newspapers, and sponsored movies thirteen years, a longevity record for a humorous advertising campaign, which, says Seuss, "was lucky for Geisel, as no college faculty seemed to want him much anyway." So between '27 and '37 he founded the "Seuss Navy," a promotion stunt for Essomarine Products whose membership tonnage by 1940 displaced the Royal Navy; wrote and illustrated boffos for *Judge*, *Life*, *College Humor*, and *Vanity Fair*; painted murals, and completed his first children's book, "And to Think That I Saw It on Mulberry Street," whose rhymes scanned to the intestinal rumbles of a Swedish liner.

Most of his seven subsequent juveniles have been produced as animated cartoons; "Mulberry Street" became

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Four repeaters—William Pène du Bois, Katherine B. Shippen, Dr. Seuss, Anne Parrish—and four newcomers—Sue Felt, Will Lipkind, Leon Wilson, and Ross Santée—"no interest in spinach."

a Deems Taylor symphony and a university textbook; "The 500 Hats of Bartholomew Cubbins" was elected the best book for their children by the Japan Library Association. As wartime lieutenant colonel, Geisel picked up a Legion of Merit writing and producing information films for troops, and for the collaboration "Design for Death," a social-political history of the Japanese, he and his wife won the Academy Award for the Best Documentary Feature of 1946.

He's done a "bit of mummy digging in Peru," traveled extensively in Europe, and is now settled down in a remodeled observation tower on a California mountain behind La Jolla, content simply to write yarns that will make youngsters laugh.

Anne Parrish has written fourteen adult books, mostly novels, including Harper's $10,000 prize-winner "The Perennial Bachelor," "All Kneeling," "Poor Child," and "A Clouded Star." But, she says, "I think juveniles are far and away the most important work that an author can do, because if children like a book, they go on liking it." The proof is that youngsters still write her about "Floating Island," which she can't believe was released twenty years ago. "Each time I have done a children's book [and there have been "two halves," in which she collaborated on text and illustrations with her brother] it has been at a period made difficult by some problem or illness, so I suppose I have turned to them as escape writing." Illness, in fact, took "something of a scoop" out of the two years she spent on "The Story of Appleby Capple," her second juvenile solo, just released — notwithstanding her being "a snail about writing, although a very steady snail."

Then, living year-round in rural Connecticut has its distractions: "the man about the chimneys comes *at last*, or plants a week on the way arrive and have to be put in at once . . ." "Gardening, you see, is a special interest," as is designing and making hooked rugs. But for pure relaxation and contented absorption, give her drawing or painting. "Although writing is astonishing enough in the surprises it gives, it is nothing to the astonishment I feel at what appears on my drawing board." Which, in a way, *is* astonishing since Miss Parrish's parents were both artists, who were stretching their canvases in Colorado Springs when she was born. Subsequently she was educated in private schools, became richly traveled, and —to conclude on the grace note—as hospital-kitchen volunteer during World War II learned exactly how to whip up a batch of 100 lemon-meringue pies.

Sue Felt records that her first book, "Rosa Too Little," was conceived in East Harlem's Aguilar Branch Library and born of a head cold at home. "The library, where I worked two years, and those children—Puerto Rican, Haitian, colored, and every other kind, all equally endearing—were the most important thing to me. Their sad-eyed, responsive faces were always on my mind. Rosa must have been one of them, perhaps a composite."

The sketches that she had made during slow hours were easily adapted to the story. Miss Felt has illustrated other juveniles and has a history of graphic design going back, not many years, to a French grammar she embellished in the fifth grade; a fine-arts course at Scripps, where she had an academic scholarship, and an honorable mention in the 1946 *Vogue* Prix de Paris competition, which got her "employed without satisfaction for anyone for three months in the magazine's Pattern Book Department."

But she soon discovered that it takes more than *gesundheits* to tighten a text, and to Editor Margaret Lesser at Doubleday she gives all thanks for sympathetic shears. Miss Felt—or, rather, Mrs. James Kerr—now has in mind a kindergarten story set in a town, say, like Ithaca, where she already has a full-time job making exhibits, posters, and charts for the Cornell University Visual Aids Department, an after-hour assignment illustrating agricultural articles for her landlord, and a tidying-up detail for her husband, who is a near-gradu-

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ate in civil engineering. She was "born and raised happily in California on music, books, and good schooling, with summer camp on an island in Puget Sound," and all she wants now is "a half dozen children and a good and happy life."

Will Lipkind, anthropologist, spent 1938-40 in Central Brazil in one of the earth's wildest regions documenting the complex religious culture of the Caraja Indians, making recordings of their aboriginal songs and a grammar of their language. And, with but the most conscionable concessions to civilization—coffee, tea, mosquito netting, a pair of shorts—he loved it. Nine springs later, with a podium at Ohio State University and an OWI assignment in England and Germany behind him, Will Lipkind, native New Yorker, fled in anguish from the shards and cluttering artifacts of Painter's Brotherhood, Local 892, to sanctuary a few blocks away with friend Nicholas Mordvinoff, the artist. "Let's do a juvenile about Brazil," suggested Mordvinoff, an entertaining host. "I'll illustrate it." "Why go so far afield?" challenged Lipkind. "Why not a story about St. Marks Place—in your own back yard?" That afternoon "The Two Reds" was roughed out, subsequently to be rewritten and resketched a dozen times in Martha's Vineyard, when Lipkind wasn't creating mantlepiece sculpture from ingeniously balanced pebbles or building cromlechs on the sand.

Mr. Lipkind also writes poetry, sings everything from jungle incantations to grand opera, paints abstractions, speaks a lot of languages—very badly, he insists—and generally has a lot better time than his reserved mien would suggest. For a number of years he has been working on a study of primitive art, which will ultimately be incorporated into a definitive survey—a "general esthetics"—of all the arts. "That will take the rest of my life—if I live long enough," he figures, and in the meantime he and Mordvinoff have finished another juvenile. Children's books, they feel, should be distilled to their essence, with nothing in the text that isn't apparent in the pictures: "A child doesn't require a lot of verbiage."

Leon Wilson is the son of Harry Leon ("Ruggles of Red Gap") Wilson, as well as the grandson and grandnephew of writers, so in last year's first novel, "Sinners, Come Away," and the current first juvenile, "This Boy Cody," he's done what comes naturally about the Cumberland mountaineers, among whom he lived three years. As staff member of the Highlander Folk School he was librarian; community visitor; leader of square dancing, choral folk singing, and children's recreational groups, and official hog-smoker at Christmas. The institution, one of the country's important workers' educational centers, is inter-racial, and the still-levi-clad Wilson frequently slept with a shotgun alongside him to keep it that way.

"I feel I got my education at Highlander—and in many things," he says. "I was born in Carmel and had a very erratic schooling in California and Oregon, never went to college, and didn't enjoy acquiring such learning as I did at all. The easiest thing to do was to go to Hollywood and get a job as a reader and story researcher. I concocted two original screen plays that were never produced, saw an early play of mine tried out at the Pasadena Community Playhouse, and got lopped off my last studio job in an economy drive in 1939." He was in the O'Henry collection last year with the story that won the Atlantic Firsts first prize in '48, and for the past several years has been devoting all his time to writing. Another novel about Tennessee is half-done and there will be a second on Cody.

He and his wife still cherish ties with Highlander, which they occasionally visit, and the Sacred Harp Singing Association, whose metropolitan choristers sometimes gather in Greenwich Village to harmonize around the Wilson harpsichord in their fourth-floor, cooperative walk-up. "You just get the spirit, and you sing!"

Ross Santée, the celebrated Iowa-born Western artist, had spent four years sweeping "nine acres of corridors and classrooms" in the Art Institute of Chicago and was just commencing to peddle a few drawings in New York when he discovered he didn't want to be a cartoonist after all. "So I chucked the whole thing and went to work for a cow outfit in Arizona wrangling horses." A year later, with a couple of Chinese laundry brushes, some ink, and paper, Santée began to draw again—sometimes several hundred sketches a day of the hills, Indians, and horses he was alone with constantly. "But each evening," he says, "I built a little fire and burnt them all." About that time his friend D. R. Fitzpatrick, cartoonist of the *St. Louis Post-Dispatch*, overriding Santée's protests against trying to please editors, sold a sampling of unburnt Apache sketches to the paper. "When they used them and sent me a check I nearly fell off my horse," comments Santée.

In 1919, after the autumn roundup, he revisited Chicago, where the late George Bellows persuaded him to tackle New York again. "It never occurred to me that I would ever write a story—although I always had long ears—but Crump of *Boys' Life* talked me into trying it. Then William Morris Houghton of *Leslie's* asked me to do some stories. *Century* used some, too . . . and I've been pegging away at it ever since."

Although "Rusty" was his first book to be deliberately adapted (from "The Bubbling Spring") for young people, "I think," says Santée, "'most every book I've written has been a juvenile. I don't think boys change much from eight to eighty. . . . For 'Rusty' the editor simply cut out all the 'facts of life,' the drinking and the gambling. Personally, I don't think it would've hurt a kid at all. I happened to be raised with men 'with the bark on,' and I don't think it hurt me any."

Beyond the Touch of Time

By Sjanna Solum

SHIMMER of sunset on the wide blue bay,
Against which are outlined upon the beach
Small figures drawn forever out of reach
Of time! Each one in leisured, careless play
Along the creeping margin of the tide
Is unconcerned with chime of steepled clocks—
Lost in a private world that now unlocks
Sea-wonders from the wet sand where they hide:
The convolutions of an empty shell,
The clownish crabs that scuttle sidewise where
Small hands lift up curled ropes of limp seaweed!
While music of the waves that lap and swell
Accompany this scene the heart holds dear,
The mind records it for a winter need . . .

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Picture Books

THE TWO REDS. By Will and Nicholas. New York: Harcourt, Brace & Co. No paging. $2.

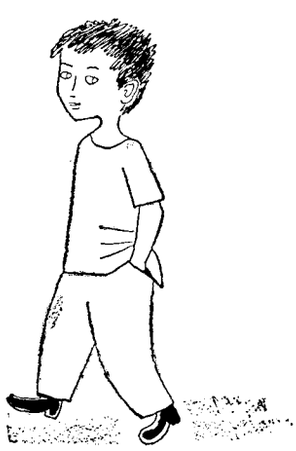
WILL and Nicholas obviously had a wonderful time creating this new and original picture book. There are a zest and freshness in every word and line of it that boys and girls of almost any age will be quick to appreciate. The story is a simple one. A red-headed boy and a red-furred cat have a rather exciting day on St. Marks Place and nearby, on the island of Manhattan. The cat has one object in view—to get a fish for his dinner. The boy, like all small boys, seeks adventure. They are not friends because the cat has cast an eye on the boy's goldfish bowl. The story explains it this way: "The boy Red liked fish and the cat Red liked fish, but that's why they did not like each other." Red the boy spied upon the secret meeting of the mysterious Seventh Street Signal Senders in a fenced-in back yard, was discovered, and promptly chased away. Red the cat stole a fish from the fishman and was as promptly chased away. It ended in a huddle of the two Reds in the middle of the street, pursued by the fishman and the Senders. They got away and became friends. That is the story. It might have happened almost any day in Greenwich Village. The drawings are printed in sharp black lines with bright red, green, and yellow. They have an undercurrent of humor that is effortless and very, very appealing. Both story and pictures are realistic but so alive with wit and drama that they carry you along at an almost breathless pace. It is a well-made book, and the reproduction is excellent.

IF I RAN A ZOO. By Dr. Seuss. New York: Random House. No paging. $2.

Dr. Seuss has never imagined or created a better or funnier picture book than this one. Everyone remembers the boy on Mulberry Street who saw in his mind's eye a wonderful procession. In this volume young Gerald McGrew looked at a guard at the Zoo one day and saw in his mind's eye the kind of Zoo that *he* would have if he were a keeper. In a series of really extraordinary drawings we are shown exactly what Gerald McGrew brought together from the four corners of the earth. Page after page of impossible, fantastic, and exceedingly amusing creatures lead up to the final page, where Gerald stands again in front of the keeper and remarks: "I'd make a few changes if *I* ran a Zoo." This is the creative faculty and creative humor at its best. One can only wonder at the imagination that lies behind it. One can only be thankful for the skill that brings it to the printed page. Boys and girls will love it and laugh with it not just this year but for many, many years. Their elders might do well to take it to a quiet corner and retire for a short period of rest and refreshment.

A BOAT FOR PEPPE. Told and pictured by Leo Politi. New York: Charles Scribner's Sons. No paging. $2.

Into this new picture book the winner of the Caldecott Medal for 1949 has brought the sea. Here is the coast of California where a group of Sicilian fishermen have lived for many, many years. In the same rich color printing as in his previous books Leo Politi shows us the little fishing village, the boats tossed about in a storm, the kindly people celebrating the name



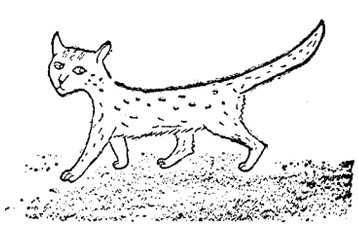
day of their patron saint, Saint Rosalia. You can see her carried in the procession, surrounded with little flower-crowned girls with paper angel's wings. The storm that almost drowns Peppe's father gives drama to the story, but its value lies in the warm, happy relationship of the fishermen and their families and in the lovely drawings.

COCOLO'S HOME. By Bettina. New York: Harper & Bros. No paging. $2.50.

THE STORY of Bettina's little Italian donkey is carried on in this lovely picture book to an ending that seems to mean "and they lived happily ever after." In the last book Cocolo had settled down in the little New England village on the coast, married to the charming white donkey, Carmen, and pulling an ice-cream wagon to help with the family budget. But Babbo and Mamma arrive from his old home on the island of Ravaya-Reena, and Cocolo is attacked by homesickness. Even the prospect of a son and heir cannot cure him. So kind Mr. Fatimus sends him, with Lucio, over to Italy. This gives Bettina a chance to make again the water-color drawings of the Italian scene: the narrow streets and steep hills, the market place and the cypress trees, the shops and sidewalk cafes, the faces of the people that are all so typical of Southern Italy. It gives her a chance, too, to draw Cocolo on the deck of a liner that made the first book so amusing. But Cocolo finds that war has changed his island. After a rather frightening experience, when he is separated from Lucio and made to work hard, they get on the liner and come back to America. In his absence his son, Piccolo, has been born. Cocolo settles down happily, knowing now that home is where one finds the people whom one loves. The drawings of the baby donkey, Piccolo, are irresistible.

THE CIRCUS BABY: A Picture Book by Maud and Miska Petersham. New York: The Macmillan Co. No paging. $1.50.

The innate love that all boys and girls have for a circus will be com-



—From "The Two Reds."

pletely satisfied in little children in this book, printed in clear, bright color, about a baby elephant, a baby clown, and their respective parents. All the fascinating details of circus life behind the scenes are here. The baby elephant's ambitious mother takes possession of the clown's tent and tries to teach him to eat like a human being. He makes a mess of things and she decides, "You do not have to learn to eat as the circus *people* do because, after all, you are an *elephant*." It is a picture book that will bring laughter and enduring joy to many, many little boys and girls.

NOAH AND HIS ARK. Written and illustrated by George Holt. Boston: Little, Brown & Co. 48 pp. $2.

George Holt wrote and illustrated this modern interpretation of the story of Noah and his ark when he

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Scribner Books For

THREE LITTLE STEPS AND THE PARTY and THREE LITTLE STEPS AND THE SPOTTED HORSE

Charlotte Becker Two new adventures of the three little steps that will delight small children. Four-color illustrations. *Ages 3-6* $1.00 each

PLAYTIME FOR YOU

G. Warren Schloat, Jr. Entertaining and creative things for young children to do with materials obtainable in every home. Each step is shown in photographs and simple text—so parents need only give a minimum of help. *Ages 4-7* $2.00

A BOAT FOR PEPPE

Leo Politi A lovely new picture book by the author-artist of SONG OF THE SWALLOWS (1949 Caldecott Award). The scene is Monterey, and Peppe is the son of a Sicilian-American fisherman. The story tells of fishing, of storms and sunshine, of festival days—and of Peppe's wish for a boat of his own. *Ages 4-8* $2.00

DICK WHITTINGTON AND HIS CAT

Marcia Brown Robust and handsome two-color linoleum blocks tell the story of Dick's famous cat. A picture on every page. This book was the August choice of the Trade Book Clinic, for excellence in design. *Ages 5-9* $1.75

PETER PAN

James M. Barrie A completely new edition of Barrie's classic, sturdily bound in cloth, with delightful illustrations by Nora Unwin. *Ages 7-11* $2.50

PONY SCHOOL

Paul Brown Two children who live next to a pony farm are joined by their city cousin. The three see the Shetland ponies trained, and have both serious and funny adventures. Many pencil drawings of ponies and children as in PONY FARM. *Ages 7-12* $2.00

CHRISTMAS

Alice Dalgliesh This collection of Christmas stories and customs is a perennial favorite. The new edition adds several more stories and pictures, and there is a colorful new jacket by Hildegard Woodward. *Ages 7-12* $3.00

CHARLES SCRIBNER'S SONS

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Younger Readers

BARNEY HITS THE TRAIL

Sara and Fred Machetanz Barney has a most exciting winter in Alaska, helps his uncle run a trading post, goes to school with the Eskimos—even finds gold. By the author of the favorite, PANUCK, ESKIMO SLED DOG, and his wife. *Ages 8-12*

$2.00

ABRAHAM LINCOLN; An Initial Biography

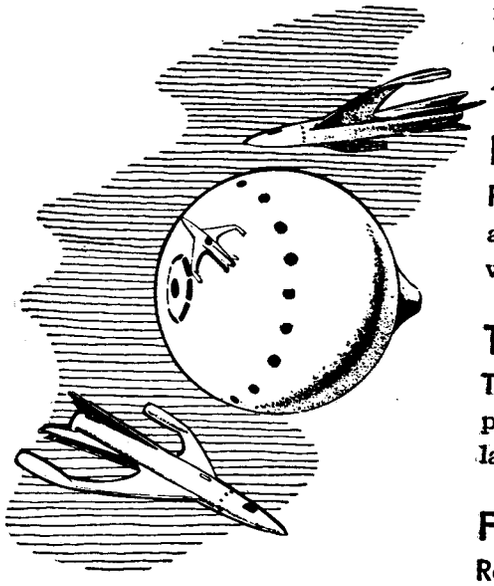
Genevieve Foster Once again Genevieve Foster shows her ability to tell a warm and understanding story of a great man. The pictures add drama and color to a dramatic and colorful text. *Ages 8-12*

$2.00

FIRST CHEMISTRY BOOK FOR BOYS AND GIRLS

Alfred Morgan An introduction to chemistry, with many practical experiments, illustrations and diagrams. Alfred Morgan's books are useful and reliable, and highly recommended by educators and librarians. Illustrated by the author and Bradford Babbitt. *Ages 9-14*

$2.75



CATS OF DESTINY

Paul Brown and Fairfax Downey Cats through the ages—wise cats, playful cats, brave cats, and amusing stories about the cats of famous people. A companion volume to DOGS OF DESTINY and HORSES OF DESTINY. *Ages 9-15*

$2.50

RUSTY, A COWBOY OF THE OLD WEST

Ross Santee A sympathetic and understanding story of the growing up of a boy in the old West, told and illustrated by a real cowpoke and horse wrangler. *Age 10 and over*

$2.50

TRAILBLAZER TO TELEVISION

Terry and Elizabeth P. Korn The biography of the inventor who first sent pictures through the air, Arthur Korn—as told by his wife and daughter-in-law. Illustrated by Elizabeth P. Korn. *Age 10 and over*

$2.50

FARMER IN THE SKY

Robert Heinlein A new science fiction story by the top writer in the field, about an Earth family which migrates to one of Jupiter's moons. *Older boys and girls*

$2.50

At bookstores everywhere

CHARLES SCRIBNER'S SONS

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was on duty in the United States Navy in England. He sent it, chapter by chapter, to his three small sons. It is a lively, amusing version, with Noah, his wife, his three sons, and the various animals sharply characterized. The drawings, touched lightly with red and yellow, are full of humor, especially the animals. The one of the bear and the lion playing together on page eighteen is very funny indeed. It is a large picture book, printed on smooth paper and bound in a bright yellow cloth.

THE BACKWARD DAY. Story by Ruth Krauss. Pictures by Marc Simont. New York: Harper & Bros. No paging. $1.50.

This book, printed in deep blue and green as well as a particularly deep black, tells of a little boy who decided that it was a "backward day" and that everything should be done in exactly the opposite way from which it is usually done. He put his coat on first and his underclothes last. He sat in his father's chair at the breakfast table, turned away from the table instead of toward it. He said "goodnight" instead of "good morning" and went downstairs and upstairs backward. It was obviously a great relief to his family when "backward day" was over. The illustrations are striking and lovely in design. The idea will probably amuse youngsters.

THE RUNAWAY ELEPHANT. By Ellen Tarry. Pictures by Oliver Harrington. New York: The Viking Press. 40 pp. $1.50.

Hezekiah Horton, of Harlem, New York, appears again in this engaging story with Mr. Ed, the owner of the bright red automobile. It seems that Modoc, the bull elephant belonging to the Dolly Brothers circus, has run away and is enjoying the freedom of a farm in Westchester. Hezekiah, who is a friend to everyone, remembers a Mr. Smith who lives near him in Harlem and has been heard to say that he knows more about elephants than he does about people. This man turns out to be Modoc's former keeper, who had had a disagreement with the Dolly Brothers. Aided by thirty loaves of bread and as many jars of peanut butter as Mr. Ed can find in Harlem, Mr. Smith persuades Modoc to return to the circus. The reward offered by the Dolly Brothers is given to Hezekiah. Mr. Ed, who is a newspaper reporter, gets a "scoop" for his paper. Everyone, including Modoc, is happy. This is a very amusing story. The drawings, printed in rust and gray, are equally pleasing.

THE KITTEN WHO LISTENED. Story and pictures by Nura. New York: Harper & Bros. 32 pp. $1.50.

Nura's new book for little children is printed in black and red. It is about a very nice family, the Leverings, who live in a mining town. Mr. Levering is a miner and also a gardener. Mrs. Levering is sweet and gentle and sings in the choir. Brother William and his wife and baby live with them and Cousin Emma cooks for them. They would all like to have a cat, and each one decides, privately, what name the cat shall have. One dark, rainy night a mother cat brings her kitten to shelter under the Levering porch. She then goes off to make a visit, leaving the kitten—with proper maternal warnings—to be adopted by anyone who calls her by a proper and dignified name. Cousin Emma sees the kitten first and, very sensibly, calls her by *all* the names, one after the other, that the members of the family and the milkman have selected. The kitten, being well instructed, listens to all the names—and comes to the family. The rhythmic words that Nura knows so well how to use for her stories and the pictures make this a very attractive book.

Folklore & Fantasy

THE STORY OF APPLEBY CAPPLE. Written and illustrated by Anne Parrish. New York: Harper & Bros. 184 pp. $2.75.

THE STORY of Appleby Capple and his search for a Zebra butterfly for his Cousin Clement is in twenty-six chapters, each chapter "featuring" a letter of the alphabet. It begins with Appleby Capple himself and ends with the Zebra butterfly and the Zoo where a reunion of all the characters is held, and where the butterfly hatches out of the caterpillar that has been Appleby's loyal companion throughout the story and floats away to freedom on its glorious wings. Reading with immense admiration for Anne Parrish's skill with words through the early letters of the alphabet one wonders a bit what she is going to do with X. She has no trouble with it at all. Cousin Kate plays on the xylophone, and Mr. Xiros takes X-ray pictures of the assembled company. The characters in the story are a happy mixture of Appleby's aunts, uncles, and cousins, an Italian organ-grinder and his monkey, the animals from a zoo who run away into the forest and come back again to Mr. Kelly, the keeper, a family of American Indians, a postman, a learned gentleman named Mr. Roberts, who falls in love with Cousin Lucy, the very intelligent caterpillar who turns into the Zebra butterfly, and a polite, kind little fish who is devoted to Cousin Clement. Appleby

—From "Noah and His Ark."

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Capple is, of course, the hero. The people, excepting Appleby, are all slightly crazy in a very pleasant manner and the animals are wise. A great deal of mouth-watering food is eaten, and there are lovely word pictures of woods and fields.

The quality that makes the story unique is, of course, the writing. Its manner is confidential, a little sly, and sparkling with humor. It is a book that will have as much meaning for grown-ups as it will have for children. The drawings will keep children busy and happy for hours on end. They are filled with delectable detail; each character looks exactly as he or she should look. "The Story of Appleby Capple" is a large book, beautifully designed, and bound in canary yellow cloth.

Twenty years ago Anne Parrish's "Floating Island" was first published. We do not know how many printings it has had, but we do know that it has been accepted by the children as a treasure beyond price. Now here is "Appleby Capple." We advise all mothers and fathers everywhere in the country to consider seriously its present and future value. It will make a beautiful Christmas present. Its value will increase with the years. Its cost is a small price to pay for the pleasure that it will bring.

KANTCHIL'S LIME PIT AND OTHER STORIES FROM INDONESIA. By Harold Courlander. With illustrations by Robert W. Kane. New York: Harcourt, Brace & Co. 150 *pp.* $2.75.

It is almost a miracle to have so soon after the Republic of Indonesia came into being and was made a member of the United Nations this record of its folklore. Here are the old tales of Java and Sumatra, Bali and Celebes, Lombok and Borneo. In one of them can be traced a story from "The Panchatantra," and there is a variant of the Persian "Hafiz the Stone-cutter." But the little animal hero, Kantchil the mouse-deer, is unique. Like Brer Rabbit and the American Indian coyote, he is quicker and cleverer than the other animals and he has a decided sense of humor. Some of the stories are told obviously to point a moral. Some of them have a touch of wisdom that is very old and universal in its application. The illustrations are in the Eastern manner, formalized and beautiful in design. This is a book that has great value for adults as well as for the children, who will love to listen to the stories. Like Harold Courlander's "Uncle Bouqui" and his contribution to the folk tales of Africa and Ethiopia, it is a distinguished recording.

—From "The Story of Appleby Capple."

ELMER AND THE DRAGON. Story by Ruth Stiles Gannett. Illustrations by Ruth Chrisman Gannett. New York: Random House. 88 *pp.* $2.

To the unqualified delight of thousands of boys and girls and their parents, Elmer Elevator and the baby dragon that he rescued from the animals on Wild Island are here to continue their adventures. The dragon takes Elmer on his back and they start for home. A storm at sea forces them to alight on a little island, entirely inhabited by canary birds. One of the birds, Flute, turns out to be a canary who once escaped from Elmer's home. He introduces Elmer to the canary king, and Elmer helps his majesty solve a puzzle that has troubled the colony for several generations. A treasure is unearthed, and Elmer and the dragon are suitably rewarded. Then they fly home. The last drawing shows Elmer being welcomed by his parents and the alley cat who started Elmer on his adventures. There is an end-paper in color and many drawings as satisfying as those in "My Father's Dragon."

FARMER GILES OF HAM. By J. R. R. Tolkien. Embellished by Pauline Diana Baynes. Boston: Houghton Mifflin Co. 79 *pp.* $2.

WE HAVE waited a long time for this slim little volume—a second book by the author of "The Hobbit." The scene is England in its early days, probably before the time of King Arthur and his knights. There are a few giants left in Wales, and one of them comes to the Middle Kingdom, where Farmer Giles is a highly respected member of society. Rather to his surprise, Farmer Giles shoots off his blunderbuss, more by accident than by design, and scares the giant away. When the King hears of this he sends to Farmer Giles a formal notice, beautifully engraved on parchment, asking him to defend the people of the Middle Kingdom against the dragons who are stealing the sheep, the cattle, and sometimes even the children. There follows the chronicle of Farmer Giles and a dragon who boasts the name of Chrysophylax. It is not unlike the famous story of the Reluctant Dragon. Humor underlies every word of it, although it is far from an obvious humor. The dialogue between the two is a matching of wits and a need to prove which one is the victor in the struggle between them. It is a joy to read. Farmer Giles's story is told in medieval language and embellished with drawings that might have come from an ancient manuscript.

THEN CAME TIMOTHY. By Frances Frost. Illustrated by Richard Bennett. New York: McGraw-Hill Book Co. 155 *pp.* $2.

A leprechaun once sailed from Ireland in an egg-shell boat and landed on an island off the coast of Maine. His name was Timothy Sweetfern, and he was a character! He was old and wise and cynical. He had a Celtic sense of humor and a scorn for the stupidity of human beings. Kathy O'Kelly of Singing Cow Island knew how to make friends with Timothy. He was extremely helpful in getting rid of the thieves who were stealing from her grandfather's lobster pots. Grandmother won his heart through her superior New England cooking, for Timothy loved good food. He was rather rude at first to Philip and his dog, Ambrose, but they soon learned to understand one another. The contrast between Timothy and this group of New England people is amusing. As in all her books Miss Frost has woven in her background with lovely words. It is not quite a fairy story because the scene is completely real, but Timothy himself came straight from "over the border."

THE KING AND THE NOBLE BLACKSMITH. By Jacob Blanck. Illustrated by Louis Slobodkin. Boston: Houghton Mifflin Co. 48 *pp.* $2.25.

Illustrated in color with some of the most amusing drawings that Louis Slobodkin has ever made, we have the story of young King Horatio the Wise, his counselors, a crow, and a noble blacksmith with the strongest voice in the kingdom. The crow steals King Horatio's crown, and the blacksmith gets it back by roaring so loud that the crow drops the crown in sheer fright. The blacksmith is then rewarded by being made counselor of the counselors, and King Horatio, freed from their interference,

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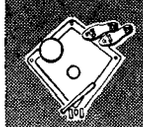

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does pretty much as he pleases. He and the noble blacksmith have a very good time together. It is a large picture book, printed in gay colors.

THE GRAYMOUSE FAMILY. By Nellie M. Leonard. Illustrated by Barbara Cooney. New York: Thomas Y. Crowell Co. 209 *pp.* $2.

Barbara Cooney has made fifty black-and-white drawings for this story that are a delight to everyone, young or old, who sees them. It is not a picture book but a small, compact volume that is well designed and well printed. It tells of the pleasant way of life of the Widow Graymouse and her six attractive mice children, of Uncle Squeaky, of Granny and Grandfather Whiskers, amid the equally pleasant and resourceful family of Mrs. Field Mouse. Each mouse is sharply characterized, and the adventures of all are varied and interesting. It is an excellent choice for the whole family.

THE RED ROOSTER. By Edna Boutell. Illustrated by Bernard Garbutt. New York: Aladdin Books. No paging. $1.75.

This is a modern picture book that is based upon the old German folk tale of "The Musicians of Bremen." In it, it is modern machines that take away the livelihood of the animals, not ungrateful man. The rooster is replaced by an alarm clock, the hens by an incubator, the cat by a mousetrap and a singing kettle, the dog by a burglar alarm, the horse by a tractor, the goat by "store" cheese, the cow by a milkman, and the old woman who is a good storyteller by radio and television. So they all go off together and find a house in the woods where live a family of motherless children. Each one does his appointed task, and the children are well fed, well cared for, and happy. The drawings are humorous and attractive, printed in black and white with touches of bright red and yellow. It is a story to tell or to read aloud with the pictures to give it vitality.

Stories for Younger Boys and Girls

THE BOUNCES OF CYNTHIANN'. By Evelyn Sibley Lampman. Illustrated by Grace Paull. New York: Doubleday & Co. 260 *pp.* $2.50.

THE FOUR Bounce children, two boys and two girls, traveled from Rhode Island to Oregon in the 1870's to live with an uncle after their mother died. When they finally arrived in the Oregon town called Cynthianna, they found that Uncle Seth was dead, too. It did not take long for the good citizens of that flourishing town to arrange affairs for the Bounce children. Matt went to work for the town printer, Markia was taken over by the Widow Weddle, Luke went to live with the doctor and drive his buggy for him, little Johanna was cordially welcomed by Rufus Boster and his wife, Nancy. Matt had promised his mother to keep the family together, so he was worried when the people of Cynthianna offered to adopt each one of the Bounces. Then the old Widow Morrison died and left her little house to the Bounces. So they settled down secure and happy in the town that had befriended them.

The story of the Bounces is unusually well written, filled with homey, everyday people who are so real and so interesting that each one seems to live on in one's memory long after the book is read. There is humor in it and never a dull moment. The illustrations set the background and atmosphere of a little town in the Northwest just after the Civil War.

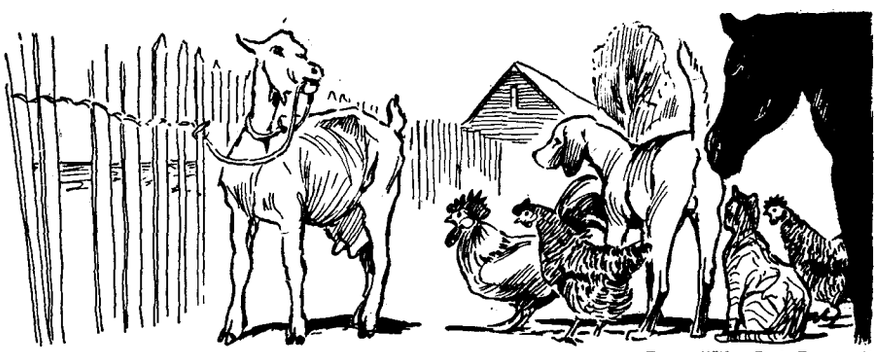
SMELLER MARTIN. Written and illustrated by Robert Lawson. New York: The Viking Press. 157 *pp.* $2.50.

IT IS evident that Robert Lawson had lots of fun writing this story of Davey Martin, who was possessed of a nose that could smell even the faintest odor with no effort at all. Davey made quite a reputation for himself at Elder Brewster Academy with his "smeller." At home, on Lavendar Hill in Connecticut, he helped the state police solve a troublesome case. Davey knew by smell that it was Sonny Boy Carter who had stolen the expensive field glasses that his father had sent him from London and the hired man McKinley's pigskin wallet from the same distinguished source. It was a complicated situation because he and Sonny Boy had played together when they were younger, and Davey hated to accuse him. In a dramatic scene at night, when the Carter barn burns to the ground, Lieutenant Corrigan of the state police discovers that Sonny Boy is guilty, and the whole story is made clear. Then there was Professor Benton and his marvelous collection of historic guns and pistols—a collection that will fascinate boys of Davey's age and older.

For this entertaining and skilfully written story of a boy on Lavendar Hill Robert Lawson has drawn some of his finest pictures. There is an exquisite one of Professor Benton's Forsyth pistol, one of a cow looking up beyond a wire fence to where the Carter barn is burning, some convincing portraits of the Carters and of McKinley, and many lovely background scenes of barns and houses and gardens and of the Connecticut countryside. The drawing of the Armor Gallery in the Metropolitan Museum of Art is a miracle of light and shade.

MYSTERY OF THE GOOD ADVENTURE. By Jan Ralston. Illustrated by A. Mason Trotter. New York: Dodd, Mead & Co. 245 *pp.* $2.50.

This is a story that holds the reader's interest from the first page to the last. It has plot, swift action, and attractive characters. *The Good Adventure* is a ship that was wrecked off the coast of Scotland a good many years before the story begins. The sole survivor was Bessie, the Captain's daughter, now a very old woman who lives in a queer little house on the cliff and spends her time watching the wrecked vessel. She believes that the sand covering it will be shifted and the treasure in the cabin recovered. Two English children spending the summer in the Highlands make friends with old Bessie and when a storm uncovers the ship they share in its secret. There is, too, the convincing story of Phemie, the gypsy girl, and the middle-aged romance of the local schoolmaster and the famous actress. The background is sketched in so well that the scents and sounds of the Scotch coast, the voices of the people,



—From "The Red Rooster."

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become curiously real. It is an unusually good story for boys and girls who demand "mysteries."

THE BOY CODY. By Leon Wilson. Pictures by Ursula Koering. New York: Franklin Watts. 232 *pp.* $2.50.

It is the happy relationship in the family of young Cody Capshaw and the friendliness of the people of their community that make this story of the Cumberland Mountains in Tennessee so appealing. Humor runs all through it, the dry, quiet humor of the mountain people. Their folklore plays its part, as it would have to or the story would be incomplete. Cody knows the "Riddle Song" that is familiar to all the children of the Southern Highlands. The scene when he spends a night alone in an empty cabin is founded upon the old folktale called "Wait 'til Martin Comes." It is just "scary" enough to make delighted shivers run up and down the backs of its readers. Ursula Koering's drawings add greatly to the impact of a story that is deeply American, convincing in its word pictures of an American scene.

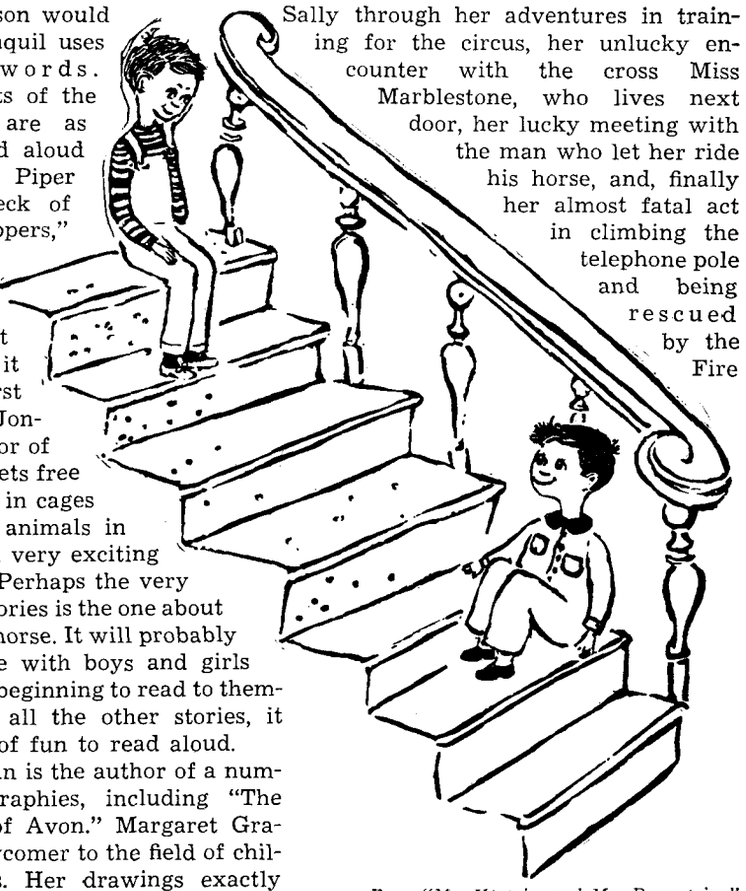
THE LITTLE RED HORSE. By Ruth Sawyer. Illustrated by Jay Hyde Barnum. New York: The Viking Press. 109 *pp.* $2.50.

Ruth Sawyer has laid the scene of her new story, her first for four years, on an island off the coast of Florida. The touch of magic in it is brought by the little red horse that Michael, the Wisconsin boy, finds at the inn on the island. Michael does not like the sea, but the little horse, the lighthouse keeper, and the kindly old Granny of the boy who once owned the red horse help him to find the beauty, the magic, and the treasures that the sea has for its lovers. Michael becomes an ardent collector of shells. He finds the golden sea-horse and, finally, the rarest of shells—the junonia and the lion's paw. For Michael's story Jay Hyde Barnum has made black-and-white sketches of Michael and the island people, four full-color paintings, and lovely end-papers of the underseas creatures.

MR. UPSTAIRS AND MR. DOWNSTAIRS: Introducing Jane Jonquil and Her Father. By Charles Norman. Pictures by Margaret Bloy Graham. New York: Harper & Bros. 64 *pp.* $1.75.

It is Jane Jonquil's father who tells the stories that make up this book, sometimes in prose and sometimes in poetry. Jane interrupts him occasionally, what she says being what any sensible person would say. Mr. Jonquil uses fascinating words. Certain parts of the title story are as hard to read aloud as "Peter Piper picked a peck of pickled peppers," but the meaning is quite clear and it is great fun to work it out. In the first story Mr. Jonquil, as mayor of New York, sets free all the birds in cages and all the animals in pet shops—a very exciting thing to do. Perhaps the very best of the stories is the one about the wooden horse. It will probably be a favorite with boys and girls who are just beginning to read to themselves. Like all the other stories, it will be lots of fun to read aloud.

Mr. Norman is the author of a number of biographies, including "The Playmaker of Avon." Margaret Graham is a newcomer to the field of children's books. Her drawings exactly suit Mr. Jonquil's stories.



—From "Mr. Upstairs and Mr. Downstairs."

ANGELINA AMELIA: A Doll. By Henrietta Jones Moon. Illustrated by the author. New York: Thomas Y. Crowell Co. 89 *pp.* $1.75.

Angelina Amelia was a doll who had lived for three generations in the same house—an unusual record. In the present day she was almost sold as an antique; but Lucy, who loved her, persuaded her mother to let her keep Angelina and her quaint little brown rocking chair. In some ways Angelina's story makes us think of Rachel Field's "Hitty." Angelina's background is, however, very much more limited. Hitty knew many countries and the thrill of meeting strange people. Angelina's horizon was limited to one house and the succeeding generations of a family. Her story has great charm, and its outward appearance fits it perfectly. It would be hard to find a more satisfying Christmas present for little girls who like dolls.

THREE RING CIRCUS. Written and illustrated by Emma Brock. New York: Alfred A. Knopf. 110 *pp.* $2.50.

Unusually attractive end-papers in four colors introduce Sally Jones, who wanted to be a circus queen, and Phil Warner, who wanted to be a crack baseball pitcher. We then go on with Sally through her adventures in training for the circus, her unlucky encounter with the cross Miss Marblestone, who lives next door, her lucky meeting with the man who let her ride his horse, and, finally her almost fatal act in climbing the telephone pole and being rescued by the Fire Department. We also follow Phil's adventures in baseball. Every incident is illustrated with black-and-white drawings and full-page pictures in full color. Sally is the "skinny" type, and Miss Brock draws her so vividly that we know exactly how she looked when she was moving or when she was sitting still. Incidentally, the only time that Sally did sit still was when she was eating an ice-cream cone. It is impossible not to get fond of Sally. As her father said after she called out the Fire Department when there was no fire, "I do like Sally in spite of everything." Because of its many illustrations, this is an attractive looking book. This is a book to own and to treasure.

THAD OWEN. By Hazel Wilson. Illustrated by William Sharp. New York: Abingdon-Cokesbury Press. 191 *pp.* $2.50.

Those who have met Thad before in "The Owen Boys" will especially sympathize with him in this story. Always before Steve and Thad have been inseparable partners in every sort of adventure. Now Steve is in high school with new friends and new interests, and twelve-year-old Thad feels himself deserted. The change that comes with growing up has brought the first rift between them. From the disastrous day when Thad accidentally shot Mr. Gleason's

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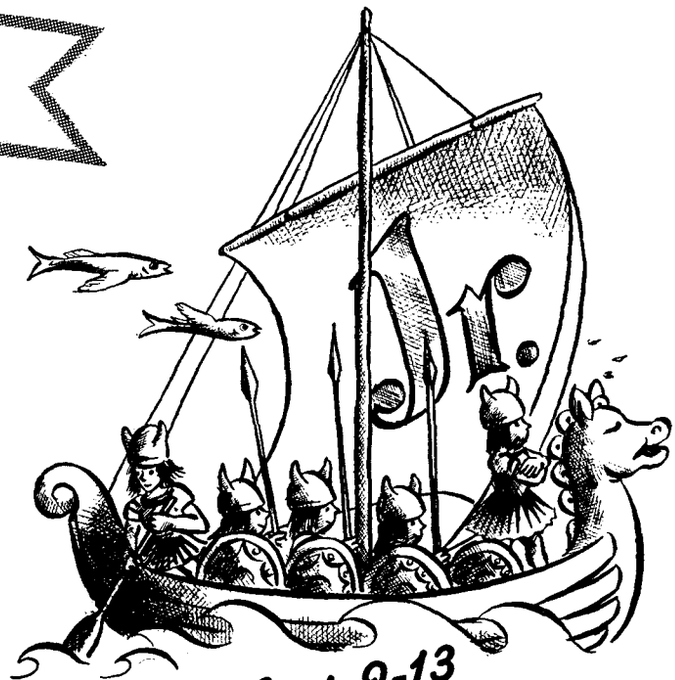

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cow, through the long months of self-imposed daily labor after school, to the day when he miraculously acquired the coveted Morgan colt, Thad's story is an amusing and understanding account of a difficult year in the life of a growing boy. The world is full of Thads. Few of them emerge so convincingly from the pages of a book as does this one. The whole Owen family, and particularly Thad's mother, are warm, real personalities. The setting of the little Maine community a generation ago is doubtless colored by the author's happy memories. The line drawings add a touch of humor to the story.

—Ruth Hill Viguers.

ORPHANS OF THE RANGE. By Charles M. Martin. Illustrated by Jay Hyde Barnum. New York: The Viking Press. 192 *pp.* $2.

Thirteen-year-old Jimmy Cawthorn was orphaned when fire swept Nestors Canyon, where he lived. Only Jimmy, with his dog, Ketch, and his colt, Big Red, escaped. Tom Scudder, a neighboring rancher, took them home to live with him. Jimmy worked as a cow hand and also helped care for Mr. Scudder's three young children. This swiftly-moving story of ranch life is filled with action and a rich detail that will be new and exciting to most readers. The illustrations are excellent.

—Ralph Adams Brown.

CAROL FROM THE COUNTRY. By Frieda Friedman. Illustrated by Mary Barton. New York: William Morrow & Co. 191 *pp.* $2.

THE CHANGE in fortune which made the Clark family give up their pleasant suburban home and go to New York to live in a small apartment in an unattractive, noisy "walk-up" was harder on Carol than on any of the others. The twins, aged eight, rather welcomed any change. With their ingratiating, outgoing dispositions they soon made friends up and down the street as well as up and down the apartment house. But Carol, twelve, had left a "best friend" behind. She had had to give up the green trees, the quiet, the spacious way of life that was congenial to her reserved, sensitive nature for the noise and dirt and crowds of a big city. After rebuffing the friends whom the twins found for her and showing in various ways her sense of superiority, Carol began to make surprising and rather painful discoveries. She found herself admiring the girls to whom she had felt superior and wishing for their friendship. How Carol finally found her place in the big city and won back her own self-respect, as well as some good friends, makes a satisfying conclusion to a well-developed and interesting story.

As in her "Sundae for Judy," Miss Friedman gives a picture of a friendly neighborhood in the heart of New York which is as well integrated in its life as a small town, but more interesting in its variety of people. Her portrayal of the difficult adjustment of a sensitive twelve-year-old girl is sympathetic and realistic. The illustrations bring out the personalities of the children. —R. H. V.

HENRY HUGGINS. By Beverly Cleary. Illustrated by Louis Darling. New York: William Morrow & Co. 155 *pp.* $2.

This story of Henry Huggins and his dog, Ribsy, is written for younger boys and girls but we defy anyone under seventy not to chuckle over it. The humor is so much a part of the story that it is difficult to define. It is on every page, almost in every word. The illustrations add to it. In fact, the illustrations are as much a part of Henry and Ribsy as the story itself. If Henry complained that nothing ever happened to him before he acquired Ribsy, he certainly could not say that life was dull afterward. It is hard to decide which of these incidents is the funniest.

HIDDEN TRAPEZES. By Edward Fenton. Illustrated by Reisie Lonette. New York: Doubleday & Co. 240 *pp.* $2.50.

ROBIN was the son of two trapeze artists who were killed when they were performing at a circus. Robin's uncle, Danilo the Dauntless, wanted him to go to school like other boys and give up a circus career. Robin wanted to be an expert on the "flying trapeze." When Danilo the Dauntless went "on the road" he left Robin with an ex-snake-charmer, Mrs. Fatima. Nearby lived Herr Liedvogel, the baker, who had a well-fitted gymnasium in his back room. Here, encouraged by Herr Liedvogel, Robin worked hard in his free time, getting better and better as a trapeze artist. In Mrs. Fatima's boarding house Robin met some strange, but likable, people: Lydia Sweeny, Madame Moré, and the Signora Bella Figlia. He also met Sophronisba, the last of Mrs. Fatima's tame snakes, who lived in the kitchen, and two trained seals, who lived in the back yard.

The humor of this story, the queer assortment of people, and the warm-hearted good fellowship that held them together give it an unusual flavor.

Stories for Older Boys & Girls

—From "Rusty."

RUSTY: A Cowboy of the Old West. By Ross Santée. Illustrated by the author. New York: Charles Scribner's Sons. 240 *pp.* $2.50.

NOT since Will James's "Smokey" have we had a cowboy story as good as this one. In text and pictures it brings back the Wild West of the early nineteenth century through the adventures of Nathan Rogers, better known as Rusty because of his red hair, with so much skill and warmth that boys and girls who read it will remember Rusty and his adventures for a long, long time. We strongly recommend it to older readers, too. It is a refreshing book and one that restores our faith in man's ability to control his life. It begins in the little town in Illinois where Rusty was born and where his mother died. Then it goes on to the cattle country and to the Mexican border, as Rusty follows the "Trail Herd" south. Its pages are filled with people, not only cowboys but men and women and children, Americans who were establishing homes in a new land. There is a romance that is really moving in its young idealism. Rusty's love story has a happy ending. The drawings, beautifully reproduced and generously scattered through the text, give life to the printed page. There is a spaciousness in their design that brings back the wide horizon of early nineteenth-century America. This is an important book and one that should be in the hands of young people everywhere.

PETER GRAVES. Written and illustrated by William Pène du Bois. New York: The Viking Press. 168 *pp.* $2.50.

THIS is a story that all boys and girls who enjoyed "The Twenty-one Balloons" and Robert McCloskey's

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Story and pictures by **ANNE PARRISH**

The distinguished novelist's first book for children since FLOATING ISLAND. "A wonderfully nonsensical tale . . . It took me 6 hours to read it aloud, out of which I should deduct an hour for laughing. For ages 6 up to any age which loves a very funny story." — MARY PFEIFFER, *Publishers' Weekly*. 58 black and white drawings.

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Pictures by **CLEMENT HURD**

Mr. Peppermint, at the North Pole, rushes home to Mrs. Peppermint to make sure their new son gets just the right name for a Peppermint boy. Ages 3-6. $1.75

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Pictures by **MARC SIMONT**

A new book by the author-artist team of THE HAPPY DAY. Children will love this story of a little boy and his family who did everything backwards for a wonderful morning. "Written out of a true appreciation of a child's imagination and humor."—ELLEN LEWIS BUELL, *N. Y. Times*.

Ages 3-6. $1.50

THE QUIET NOISY BOOK

by **MARGARET WISE BROWN**
Pictures by **LEONARD WEISGARD**

"The paradox in the name of this attractive little volume is matched in the contrast of the soothing story and the pictures that make the most wonderful noises in color. Margaret Wise Brown, an old hand at story-telling with sure appeal for children, is at her best here." —KATHERINE DUNLAP, *Philaldelphia Inquirer*.

Ages 3-6. $1.50

COCOLO'S HOME *Story and pictures by* BETTINA

"Elegant animal nonsense and a favorite animal character in a new Cocolo story. This time the gentlemanly little donkey revisits his homeland with his master, Lucio . . . delicate, witty illustrations."—VIRGINIA KIRKUS.

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"Delectable . . . And how the poetry and fantasy and humor of the illustrations embellish this fine collection of stories and poems."—*Chicago Tribune*.

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Story by **NICCOLO TUCCI**

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Pictures by **DOROTHY McENTEE**

A collection of Numipu Indian legends about days when animals ruled the world. "A striking book . . . sure to find a place in the ever-growing collection of American folklore."—*Saturday Review*.

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"An important book with literary distinction and an enthralling story based on a North Sea legend."

—*The Horn Book*. Ages 10-up. $2.00

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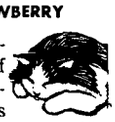
T-BONE THE BABY-SITTER

Written and illustrated by
CLARE TURLAY NEWBERRY



T-Bone is a big, handsome cat. The story of his baby-sitting experiences gives the famous author-artist of *Mittens, April's Kittens*, etc. an opportunity to provide her thousands of young admirers with pictures of one of her most fascinating and unusual cats—and an adorable baby.

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by **FRITZ PETERS**
Pictures by **ILONKA KARASZ**

"Distinguished, unusual . . . The pictures are in a fine style, strongly rhythmic; they keep the eyes looking on and on, and make the looker think and feel."
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by **JANETTE SEBRING LOWREY**

"A sensitive, well-written story about adolescence and the traumatic break with the childhood past . . a very real story and attractive presentation."
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by **MARY STOLZ**

"A wise and sensitive story of first love." — ELLEN LEWIS BUELL, *N. Y. Times*. "A well-written, refreshingly honest and sincere story of one summer in the life of a family."—SIRI ANDREWS, *N. Y. Herald Tribune*. Ages 14-up. $2.50

HARPER & BROTHERS

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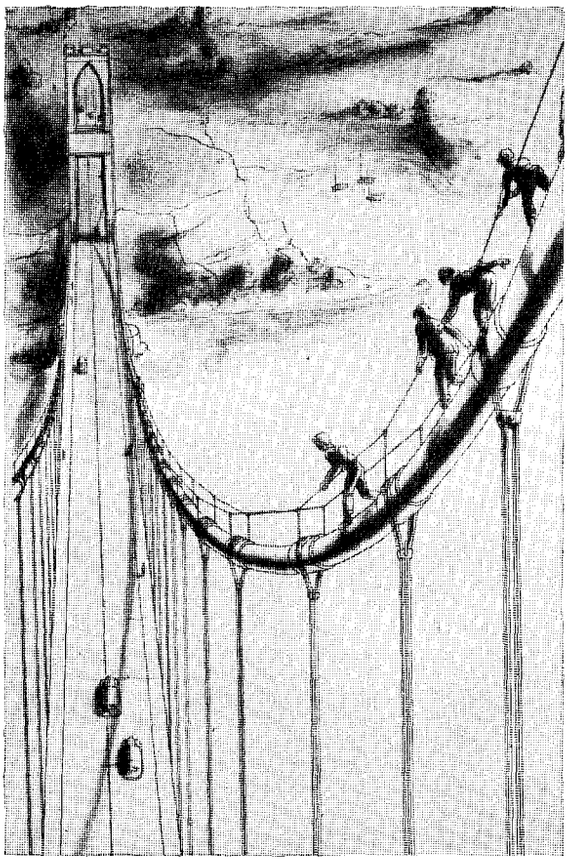

—*From "Peter Graves."*

"Homer Price" will want for a Christmas present. The beauty of the drawings make it a treasure for art lovers.

Peter Graves, aged fourteen and a half, was the leader of a gang of boys who stopped at nothing and were inclined to set the whole town by the ears. Professor Houghton Furlong was an inventor who had worked at one time for the Government but was now retired and living in a house known to members of the community as "The Horrible House of Houghton." Professor Furlong's experiments called out the town's fire department at frequent intervals. When a wild game of "follow your leader" brought Peter Graves to the door of the professor's house almost anything might happen —and did. The invention that caused an extraordinary series of public appearances for Peter and the professor was a metal which its inventor called "Furloy." When he enclosed a bit of it in a ball, the ball bounced higher than the height from which it was dropped and kept on bouncing indefinitely. With a number of these Furloy balls Peter and the professor proceeded to astonish the magicians of America, gathered at an annual conference, and to flabbergast completely an international gathering of athletes at the Princeton Stadium. A strange gentleman, whose name was Llewelyn Pierpont Boopfaddle, wanted the Furloy for the manufacture of light luggage, so Peter and the professor parted with it to the tune of $50,000. The chronicle ends here, but you feel that it was by no means the end of Peter Graves and the professor.

Exquisitely precise drawings of the inventions, lovely pictures of the professor's house, and a marvelous portrait sketch of the professor himself illustrate a story that is as exciting as one of the new science-fiction books and much, much more fun.

THE DARK ADVENTURE. By Howard Pease. New York: Doubleday & Co. 229 pp. 2.50.

Howard Pease describes his new story as "an up-to-the-minute picture of teen-agers on the prowl." It is the story of Johnny Stevens, who on his way from Illinois to California hitchhiking, is thrown out of an automobile on his head, and completely loses his memory. It is the record of three months of "bumming" under a name that is given to him by a kindly old couple living in a trailer, of hunger and cold and doubt and depression, of contact with a man who makes a living by selling marijuana cigarettes to high-school students. Through re-enacting the incident that led to the accident in the automobile Johnny finally recovers his memory. He is disillusioned, older, wiser, but he faces a normal life—as himself. Howard Pease tells Johnny's story with complete realism. It is a shocking story and a sobering one. It is undoubtedly founded upon fact. The scene is California.

SUN IN THE MORNING. By Elizabeth Cadell. Illustrated by Mildred Coughlin McNutt. New York: William Morrow & Co. 280 pp. $2.50.

This tale is told by one of a trio of girls. It is the story of their happy years in India. It begins when they were ten and closes with the romance of two of them. Poppy, Marise, and the narrator lead carefree lives; their families have cooks, maids, servants for everything, and the girls are escorted by their "ayahs" when they go to school. They travel from Calcutta to the country and, after difficulties, settle down at Landslide House. The story has an exotic flavor and a few amusing scenes, like the discovery of the De Souza family with their two-syllable names and the piano lessons with an inspired and unpredictable teacher. The girls are attractive, each in her own way, but they grow in years only. They do not really develop otherwise. It is a slight story and probably underestimates the interests and the sense of values of modern readers. It is illustrated with dynamic and often humorous drawings.

—Blanche Weber Shaffer.

POCKETFUL OF FEATHERS. By Madeleine M. Myers. Illustrated by Philip Wishnefsky. Philadelphia: The Westminster Press. 159 pp. $2.50.

This is a pleasant story which young teen-agers should enjoy. There is, perhaps, a familiar element in part of the plot. Thistle, the heroine, has grown up enough to appreciate her parents' anxiety over the financial difficulty of maintaining a summer home much loved by all the family. But a novel turn comes in the method of Thistle's attack on the problem. When it is decided that Teacup Hill will have to be sold Thistle makes a mighty resolve to do her part toward saving it while her father and mother are taking a trip that is necessary for her father's health. A way opens up for Thistle suddenly, and the art of fly-tying not only proves to be a business success, bringing in the needed funds for taxes and maintenance at Teacup Hill, but offers, too, an unusual subject to young people, who will discover through this story an art almost certainly unknown to them. There is a light touch of romance before Thistle's father and mother return to a happy surprise and flourishing business, with Teacup Hill safe in their hands. A new idea and a good story should make this book a successful one.

—Marion C. Dodd.

TO TELL YOUR LOVE. By Mary Stolz. New York: Harper & Bros. 256 pp. $2.50.

THE ARMACOST family of this story are delightful people. There is Mr. Armacost, a high-school English teacher, gentle and whimsical; Mrs. Armacost, who has the rare gift of being able to put herself in everyone else's shoes, her pleasant personality spiced with objectivity and humor; Theo, the trained nurse; Anne, seventeen and beautiful, too much in love with a boy who no longer cares for her, struggling inside herself to learn to live without Doug and to understand what has happened to their relationship; Johnny, fourteen, and, last of all, Judy, the cat, a personality in his own right. The time is summer, after Anne's graduation from

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THE MAN WHO DIDN'T WASH HIS DISHES. By Phyllis Krasilovsky. Illustrated by Barbara Cooney. 3-color illustrations throughout. In a story and pictures as refreshing as the title itself, the little man solves his problem. A comic picture story that will delight dishwashers and non-dishwashers whatever the age. *All ages* $1.50

HORSEMAN HAL. By Sanford Tousey. Illustrated by the author. Black and white and 4-color illustrations. His father was a horse buyer but Hal Rains has to prove he is a real horseman before he gets his own pony. A western story by the author of the *Cowboy Tommy books.* *6 to 10* $1.50

KIKI SKATES. By Charlotte Steiner. Illustrated in 3 colors by the author. A winter vacation at her grandmother's starts red-haired Kiki off on a new round of activity—with ice skating her number one favorite. By the author-artist of *Kiki Dances.* *3 to 6* $1.25

ONE HORSE FARM. By Dahlov Ipcar. Illustrated in 3 colors by the author. Johnny, the farmer's son and Big Betty, the one horse on the farm grow together in this exciting new picture book about the fun of living on a farm. *3 to 6* $2

ROSA-TOO-LITTLE. By Sue Felt. Illustrated in 2-colors throughout by the author. An appealing picture book of a little girl who wanted more than anything to have her own library card. *3 to 6* $2

MR. APPLE'S FAMILY. By Jean McDevitt. Illustrated by Ninon. Mr. and Mrs. Apple and their five children—McIntosh, Jonathan, Delicious, Snow, and Ann—move from the city to a little house in the country. A happy book, full of pictures—large type for young readers. *To 9* $2

PHILIPPE'S HILL. By Lee Kingman. Illustrated by Hildegard Woodward. More than anything else, Philippe Tourneau wanted skiis, and LEE KINGMAN, the author of *The Best Christmas* tells how he gets his wish in a happy French-Canadian story with many pictures by the artist of *Roger and the Fox.* *6 to 9* $2

IN-BETWEEN AGES

WE MERRILY PUT TO SEA. By Theodora Du Bois. Illustrated by Jean Macdonald Porter. Their grandfather said Martin could sail the Lapwing anywhere and the three Scotts and their dog, Mickey, took him on his word when they found themselves stranded on the Inland Waterway. An adventure filled story by the author of *Heroes in Plenty.* *Up to 12* $2.50

PEPPERMINT POND. By Wendell Farmer. Illustrated by John McClelland. It wasn't a very big pond, but for the village children and their dogs it was "a super-duper-perfect" place until the appearance of the wild animal traps upset the status quo. A vacation story filled with horses, dogs, and boys and girls, by the author of *The Surprise Mystery.* *8 to 11* $2.25

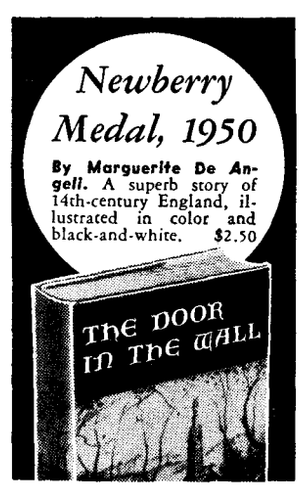
THE BOUNCES OF CYNTHIANN'. By Evelyn Sibley Lampman. Illustrated by Grace Paull. Matthew, Marcia, Luke and Joanna, the four Bounces from New England, acquire the whole town of Cynthianna as a family in this tender and amusing story of Oregon. By the author of *Crazy Creek.* *Up to 12* $2.50

ANIMAL FOLK SONGS FOR CHILDREN. By Ruth Crawford Seeger. Illustrated by Barbara Cooney. The author of the outstanding *American Folk Songs for Children* has done a new and exciting collections concerned with animals of all kinds—songs that are fun to sing, pictures that are fun to look at, music that's easy to play, regardless of your age. $2.50

MORNING LIGHT. By Kathleen Norris. Illustrated by Pelagie Doane. The well-known novelist writes her first story for young people. A happy story of the red-headed Carmichael twins lively first year in a convent boarding school. *Up to 12* $2.50

HIDDEN TRAPEZES. By Edward Fenton. Illustrated by Reisie Lonette. A boy who wants to follow his parents as a trapeze artist, and a group of retired circus performers in a Brooklyn boarding house provide action and amusement. By the author of *Us and the Duchess.* *9 to 13* $2.50

ROD RIDES HIGH. By Donald Barr Chidsey. Endpapers by *Paul Galdone.* Rod has two ambitions: the first, to own a bicycle; the second, and more important, to fly. A well-known novelist tells of Rod's adventures in pursuit of his ambitions. *8 to 12* $2.25



By Marguerite De Angeli. A superb story of 14th-century England, illustrated in color and black-and-white. $2.50

OLDER BOYS AND GIRLS

PUBLISHED NEXT WEEK

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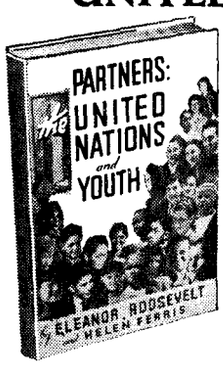


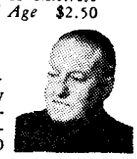
By ELEANOR ROOSEVELT and HELEN FERRIS. Written for young people from Mrs. Roosevelt's intimate, important part in the U. N. projects, this book gives a vivid picture of how the U. N. works. More than 100 illustrations. Colored endpapers of U. N. flags. *High School Age* $3

TURTLE RIVER FILLY. By Matt Armstrong. Illustrated by Charles Banks Wilson. Bonnie Bee was the trotting horse of Ramey Stone's dreams but it wasn't until the big Christmas harness race on the river ice that he finally owned her. A dramatic story for teen age horse lovers with a Canadian setting. *High School Age* $2.50

CLEAR TO LAND. By Gertrude E. Mallette. Shelby Harrison and her helicopter play an important part in solving the mystery of the plane crashes that have puzzled army flyers working on jet plane experimentation. A fast moving adventure-romance by the author of *Unexpected Summer.* *High School Age* $2.25

BRIGHT COLLEGE YEAR. By Edith Bishop Sherman. January Jones, from the middle west, and her friends have their ups and downs during their freshman year at a big eastern college. Scholarships, class activities, dates, and new room-mate problems, are all part of the first exciting year. By the author of *Mistress Madcap.* *High School Age* $2.50

THE DARK ADVENTURE. By Howard Pease. A new tale of action, mystery and suspense concerned with sixteen year old Johnny Stevens who vanishes on a hitchhiking trip from California to Illinois. *High School Age* $2.50



HOOFBEATS ON THE TRAIL. By Vivian Breck. Endpapers and chapter decorations by *Hubert Buel.* Cress Pomeroy the only non-student in a family of scholars comes to terms with herself during a four weeks Sierra trail trip. A clear cut novel for young adults with a realistic background by the author of *High Trail.* *High School Age* $2.50

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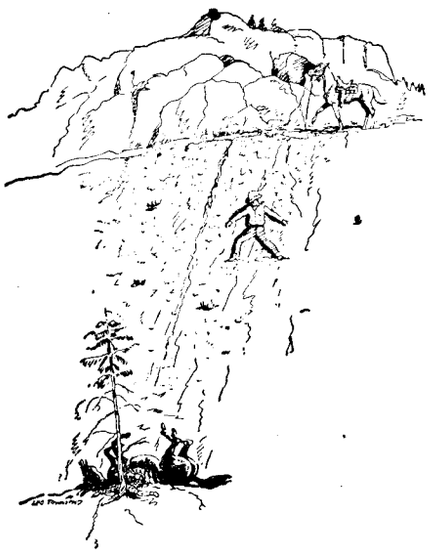


high school. Through flashbacks the reader learns of Anne's love story, which began just after Christmas, developed happily through the spring, and came to an inconclusive end.

Against the background of her unhappiness the family life progresses normally. These characters are developed naturally and sympathetically, and the reader feels related to them all. Struggling with her own trouble, Anne is nevertheless keenly aware of the other love affairs around her. We leave her with the assurance that she understands why Doug could turn from her to another girl with no explanation. She at last can take leave of her first love, scarred but whole.

Written at times with a young author's excessive pleasure in adverbs and figures of speech, this story is nevertheless very good reading. The characters are at times almost too charming or too whimsical to be quite true, but they are delightful company. One closes the book with regret. It is a story that young girls and many mothers will thoroughly enjoy.

—Ruth Hill Viguers.

JOE PANTHER. By Zachary Ball. Illustrated by Elliott Means. New York: Holiday House. 241 *pp.* $2.50.

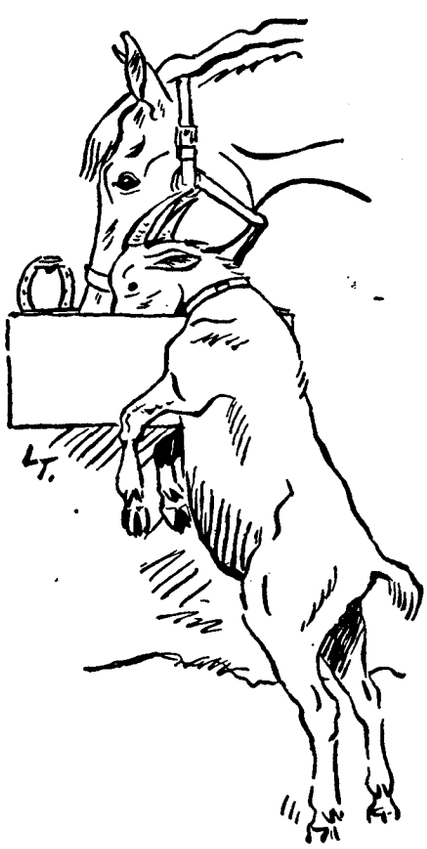
In the first place, before he could get a job on the charter boat Joe Panther had to capture an eleven-foot alligator alone. The way he and his dog did it, going by canoe deep into the Everglades, where they fought alligators and a wild boar, gets this book off to a rousing start. The pace never slackens. As one of the yacht's crew, Joe goes swiftly from one adventure to another, battling sharks, rescuing a child from the ocean bottom, mixing with and being all but killed by a gang of smugglers, surviving a hurricane on a barren island, and, finally, outwitting a villainous mate and bringing him to justice.

Joe Panther is a young Seminole, a modern one who goes to school and employs motor boats and a radio. While the story is primarily an adventure yarn set in and around present-day Miami, it gives some highly entertaining and instructive pictures of life in the Everglades and of fishing in the Gulf Stream—pictures that will please many young readers and many older ones. The dog, Gator, is a pal to remember. Mr. Ball is to be congratulated on his first book for young people. Elliott Means's end-papers, printed in blue and white, are especially attractive.

—Merritt P. Allen.

THE SECRET FIORD. By Geoffrey Trease. Illustrated by Joe Krush. New York: Harcourt, Brace & Co. 241 *pp.* $2.50.

THIS is an unusual story. In fact, it is an outright novel with adventure, romance, and a young heroine who nearly had to marry a man she loathed because she drank too much wine at a party. When they realized what she had done, Jillian Shelford and her twin brother escaped from the unhappy home of their guardian uncle and sailed from England to Norway with a smuggler. That was about the year 1400, a time when the Hanseatic League was a powerful, ruthless organization that controlled trade between the European countries. The voyage was hazardous, for the League ships were out to kill competitors, and very nearly did in this case. On reaching Bergen the twins found traces of their father, an English stone-mason who was supposedly killed there while working on a church. But the League officials were on their trail and would have destroyed them had it not been for Erik, a young Norwegian. The way the three of them got away and searched the mountains for the mysteriously missing father, whom in a dramatic scene they finally found, is exciting enough for any reader.



—Illustrations from "The Gentling of Jonathan."

But there is more than adventure in the story. The camaraderie between the twins is especially well handled, with humor and understanding. The conversation is splendidly done, with just enough banter to make it natural. The romance of Jillian and Erik is obvious but not obtrusive. It is a fine story for older boys and girls, off the beaten track, and well worth reading. The illustrations perfectly express the period.

—M.P.A.

THE BOATSWAIN'S BOY. By Robert C. Du Soe. Decorations by Arthur Harper. New York: Longmans, Green & Co. 227 *pp.* $2.50.

WHEN Mr. Du Soe sets out to write a sea story he does just that. In this one hardly a scene takes place on land, and plenty happens on the water in the War of 1812. Adventure takes over early when young Jonithan (spelled with an i because his grandfather spelled it that way) Amery, on his way to report as midshipman on the USS *Constitution*, is kidnapped and hauled aboard a privateer. It was a tough ship with a near-insane captain. No one was surprised when his foolhardiness sent her to the bottom in a battle with a British man-of-war. The hero and his two pals escape and are picked up by another English ship, where they pass as Englishmen and thus avoid the fate of prisoners. The Britishers, as a whole, aren't bad shipmates, especially one midshipman whom Jonithan helps fight an unusual duel with a bully. It takes place in the midst of a furious battle with the American ship *United States*, which wins the engagement and frees the Yankees. Captain Stephen Decatur restores Jonithan's rank and soon puts him in command of a prize, which he sails home.

The book gives a good deal of well-chosen information about ships and

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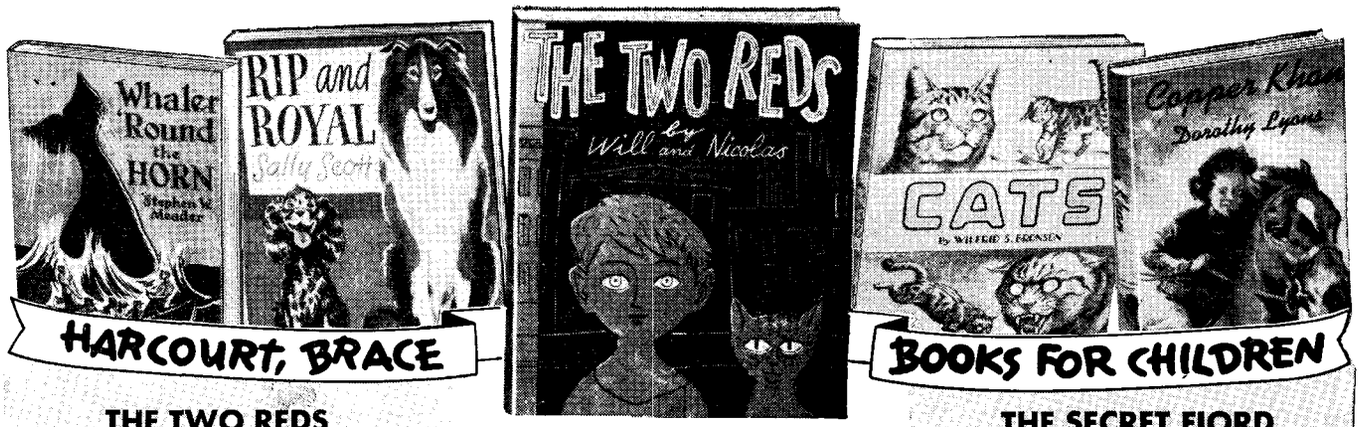

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The Story of Theodor Herzl. By NINA BROWN BAKER. "A timelier subject could hardly have been chosen."–*N. Y. Times.*
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By GEOFFREY TREASE. Illustrated by JOE KRUSH. A story of England and Norway in 1400. "A tale rich in incident and lively characterizations."
—*Chicago Tribune.* Ages 12-up. $2.50

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By FAITH YINGLING KNOOP. Illustrated by JOHN MOMENT. "The life of the Lapps is portrayed in fascinating detail—the old customs and the older legends—in a vigorous story."
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By DOROTHY LYONS. Illustrated by WESLEY DENNIS. A fast-moving story for teen-age girls of a racing stallion that brings glory to Shamrock Stables. "Gay and horsey."—VIRGINIA KIRKUS
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By STEPHEN W. MEADER. Illustrated by EDWARD SHENTON. "Packed with adventures all boys dream of, a trip on a whaling vessel and a shipwreck among the Pacific islands."—*Philadelphia Inquirer.* Ages 12-up. $2.50

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By LORRAINE BEIM. Illustrated by BARBARA COONEY. "Camp stories have a devoted audience, and this story . . . will be eagerly pounced upon by old hands and novitiates alike."
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SIR WALTER RALEIGH

By NINA BROWN BAKER. "With a charm all its own since it reflects both a romantic personality and the period in which he lived." — *Philadelphia Inquirer.* Ages 12-up. $2.50

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sailors of that period. There is a nicely developed minor theme between Jonithan, who was born to lead, and Tim, who was born to be led. Another good point is that all Americans are not heroes and all Britishers villains. These things give it a pleasing sense of balance that atones for a rather conventional plot.

—M. P. A.

WHALER 'ROUND THE HORN. By Stephen W. Meader. Illustrated by Edward Shenton. New York: Harcourt, Brace & Co. 244 *pp.* $2.50.

Stephen Meader can always be depended upon to tell a good story. This is another one. Rodney Glenn, a New Hampshire boy of a century ago, got the whaling fever and so, in true sea-hero style, ran away and shipped on a whaler out of New Bedford. *The Pelican* was a good ship and she had a good crew, for the most part. They sailed to the Cape Verde Islands, the Falklands, around the Horn to Honolulu. By then Rodney was a tough sailorman. No weakling could have survived that voyage of terrific storms and hair-raising encounters with whales. After they left the islands things did not go so well. In a mighty battle with a white whale Rodney was left the only survivor of the boat's crew and, long hours later, was washed up on an island. At first it seemed uninhabited, but eventually he found a Hawaiian boy who was also marooned there. How they lived, how they escaped by their own ingenuity and pluck, make good reading.

The book is carefully written. It teaches much about whaling as it was done in those stirring days. The illustrations are excellent and so numerous that the story can almost be followed through them alone.

—M. P. A.

MR. BENEDICT'S LION. By Walter D. Edmunds. Illustrated by Doris Lee. New York: Dodd, Mead & Co. 154 *pp.* $2.75.

Mr. Benedict was a meek and mild teacher of English at Miss Satterlee's Female Seminary on the Hudson. Sent to New York to buy a piano for the school, he lost the address of the music shop, was persuaded to go to an auction, and ended by spending the piano money for what the auctioneer said was a lion. It turned out to be a lioness, producing almost immediately two fine cubs. The result was some rather complicated scenes at the Female Seminary and at Mr. Benedict's boarding house, where he fled with the lion family. A romance between Mr. Benedict and one of the young lady students is indicated. This is a very, very amusing story, and Doris Lee's drawings are even more amusing. There is no age limit to the readers whom it will please. You take it up because of the drawings and, after reading a bit of it, you keep right on because of Mr. Benedict and the lions.

WINTER WEDDING. By Martha Barnhard Harper. New York: Longmans, Green & Co. 266 *pp.* $2.50.

This is the tale of a Pennsylvania girl whose fiance was killed in the Civil War. In an attempt to forget her loss Belle leaves home and accepts a teaching position in Iowa. Her adventures on the train, meeting her relatives in Iowa, attending singing school, dances, and plays, and her teaching in the country schoolhouse make an interesting chronicle. After the temporary fascination of Will, the ne'er-do-well, a deep love gradually develops between Belle and the hard-working, disfigured ex-soldier, Sam. The preparations for the winter wedding and the excitement and wholehearted cooperation of the brothers and sisters make an unusually fine picture of family life.

The author has based this story upon the life of her Aunt Belle, filling in the details of this almost-true story through careful research. The ways of living and speaking may seem strange to today's young people. Many of the characters have a homey rather than a romantic appeal. It is commendable, however, that Mrs. Harper has not sacrificed reality to superficial appeal. Her story will please the older boys and girls who are interested in other years and in the situations, emotions, and problems of other days.

—Marian R. Brown.

WAIT FOR MARCY. By Rosamond du Jardin. Philadelphia: J. B. Lippincott Co. 222 *pp.* $2.50.

Sixteen-year-old Marcia knows that her family is disturbed by her lack of dates, yet she hesitates to invite a boy to the girls' athletic dance. The skilful maneuvering of her big brother, Ken, provides an opportunity for Marcia to wear the beautiful evening gown that her grandmother has sent. This is the beginning of her romance with Steve and of a series of episodes and adventures that will delight teen-age girls. Ken's experiences with a selfish but beautiful girl from New York; the advent of Jerry, an older man; the quarrels and misunderstandings with Steve bring readers face to face with the problems closest to their hearts.

—From "Toyon."

In addition to her ability to understand adolescents and speak their language, Mrs. du Jardin has a sense of humor. The hero and heroine are not only very modern young people, they are wholesome young people with whom parents would like to have their sons and daughters associate.

—M. R. B.

TIMBERLAND ADVENTURE. By Lynn Bronson. Philadelphia: J. B. Lippincott Co. 221 *pp.* $2.50.

Sixteen-year-old Nat Purvis and Billy Cain, an English cabin boy who has jumped ship, tackle the interior wilderness of Oregon in the early 1900's. Together with Nat's spunky little grandmother, they become homesteaders. Their adventure, in the great American tradition, is filled with dangers and obstacles. Not until the court decision, two pages from the end of the book, are the boys certain of success. The characterization is strong and the plot well developed. Young readers will be intrigued by the adventure and excitement, and at the same time they will be learning much about frontier life.

—Ralph Adams Brown.

BRUCE BENSON, ON TRAILS OF THUNDER. By Frances Fullerton Neilson and Winthrop Neilson. New York: E. P. Dutton & Co. 190 *pp.* $2.50.

Thousands of young Americans have thrilled to the action-packed adventures described in "Bruce Benson, Son of Fame," and "Bruce Benson: Thirty Fathoms Deep." In this present volume Young Bruce Benson joins a gang of workmen for a summer in the Adirondack Mountains. Overcoming enemies and learning to cope with untrustworthy leadership, Bruce meets dangerous situations successfully and emerges from his summer's experience with increased confidence. Better yet, he has come to accept family unity and has lost the urge to break away from family influence. This will capture the interest of young readers and will add to their understanding of people.

—R. A. B.

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Foreign Adventure

—From "Jungle Child."

MAGIC MONEY. By Ann Nolan Clark. Illustrated by Leo Politi. New York: The Viking Press 123 *pp.* $2.50.

IN THE quiet, beautifully balanced prose that distinguished her "Little Navaho Bluebird" Ann Nolan Clark tells the story of Tony in Costa Rica, a story that carries in it a deep understanding of the heart and mind of a child. Why Tony wanted money was his secret, and it is only at the end of the story that the secret is disclosed. His method of earning it reveals the daily life of Tony, of his father and mother, of the old grandfather, of Roberto, and the beautiful Maria Rosa. One cannot imagine the tale without Leo Politi's pictures. They, as well as the text, tell a story that is gay and happy and yet deeply moving. One wishes that other countries could have their people and their background so perfectly presented for American children.

THE TOWER BY THE SEA. By Meindert DeJong. Illustrated by Barbara Comfort. New York: Harper & Bros. 124 *pp.* $2.

IN THE dune village of Katverloren there stands a tower overlooking the sea. Most villages in Holland have a bronze rooster as a weather vane. That is not so in Katverloren. Once there stood at the top of the tower, which is now crumbling away, a weather vane shaped like a cradle. On the cradle sat a cat with a blue, gleaming jewel for its eye and its uplifted paws pointing the direction of the wind. Although the cat and the cradle are long since gone, there is something left: two lines of a song that mothers still sing to lull their

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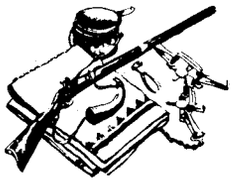

By MERRITT PARMELEE ALLEN. "... one of the best pioneer stories that this reviewer has read for many a day. It is a saga of the Oregon trail, of the terrible ... journey across the Rocky Mountains and on to the mouth of the Columbia River. The strength of the story lies not only in the vivid chronicles of the journey but in the characters. Red (the hero) is in every way a boy whom the young people of today can understand and admire."—*Saturday Review. Decorations by Kreigh Collins.*

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THE BOATSWAIN'S BOY

By ROBERT C. DU SOE. Kidnapped on his way to join his ship, Midshipman Jonithan Amery is plunged into the War of 1812. He takes part in sea battles, is taken prisoner, escapes to rejoin his countrymen, and finally returns to the United States in command of a prize ship. A vigorous tale of a brave and adventurous time in our history. *Decorations by Arthur Harper.* Ages 12-16. $2.25

WINTER WEDDING

By MARTHA BARNHART HARPER. Belle Barnhart leaves Pennsylvania to teach in Iowa after her betrothed is killed in the Civil War. Time slowly heals her grief, and inevitably there are suitors once more for the attractive Belle. Her problem in finally choosing the right man is one older girls will love to read about. Ages 14-up. $2.50

DUFF THE STORY OF A BEAR

By WILLIAM MARSHALL RUSH. A thrilling tale of a wonderful black bear, Duff, who lives high in the Rocky Mountains. From a curious cub to full-grown bear, Duff's many adventures include contacts and contests with other animals and a terrific fight with a huge grizzly—after which he becomes the leader of the bears. Illustrated by *Gardell Dano Christensen.*

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By CHARLES S. STRONG. "... the adventures of Nils and his dog Blinky on Amundsen's conquest of the South Pole ... recaptures the adventure, bravery and tension of the whole expedition, and gives a brilliant portrait of Amundsen, a real hero for any boy."—*Boston Herald.*

Ages 12-16. $2.75

THE MUDHEN AND "THE WALRUS"

By MERRITT PARMELEE ALLEN. "The Mudhen, that prep-school genius, hero of an earlier book bearing his name, is back again, helping Froggie, his closest friend, run The Walrus ... a newspaper ... Well developed and genuinely amusing."—*N. Y. Times Book Review.*

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—From "Lars and the Luckstone."

babies to sleep, and a tale. The tale is exciting and cruel, too. It belongs to those far-off days when there was too little knowledge among the village people, and too much superstition.

Here in this book is the legend of the wise old woman and her white cat with the one blue eye, said to be a witch cat, and the tame magpie who, because he was always seen with the cat, was known to be an evil bird. Because of the cat and the bird and her wisdom, which made her kind to all God's creatures, the old woman was said to be a witch herself. How the cat saved the life of a baby who was cast afloat in the sea in his cradle and how it proved that the wise woman was the mistress of good rather than of evil make a story that is full of suspense and mystery and a strange atmosphere. Unusual drawings illustrate it.

LARS AND THE LUCKSTONE. By Faith Yingling Knoop. Illustrated by John Moment. New York: Harcourt, Brace & Co. 182 *pp.* $2.50.

Striking, dramatic black-and-white drawings illustrate this authentic story of a Lapland family. It is an adventure story, its action played out against a background of the midnight sun, the Lap villages, and the migration as Lars's family follows the reindeer herd to the grazing ground. It is Lars and his intelligent and faithful dog, Pehr, who find the lost herd led by the great white reindeer. It is unusual to find a story of a little-known country so detailed and so convincing in background and action. The folktales that Lars's father tells while the family is resting, the fight with the wolf packs, the great gathering of the Laps at the annual fair in Norway—all these have warmth and reality. Lars is like any boy who longs to prove himself in a crisis. The unusual illustrations will attract boys and girls to this story. Lars and his answer to the challenge of his first great problem will hold them.

Birds & Animals

TOYON: A Dog of the North and His People. By Nicholas Kalashnikoff. Illustrated by Arthur Marokvia. New York: Harper & Bros. 246 *pp.* $2.75.

NOT even the pressure of dozens of books about dogs and horses waiting to be read and evaluated could keep this reviewer from lingering over every incident of this absorbing story. It was told by a native of Northern Siberia to a political exile, who is the author himself. It has the quality of a novel and will be as much appreciated by adults as by the older boys and girls. There is an epic quality in the character of Toyon, but the story is so realistic in atmosphere and background that one feels every word of it, even the cold, hunger, and discomfort of that polar land. It is Guran who tells the story of Toyon and it is he who takes the little boy, Dahn, and the puppy, Toyon, into his home when the old grandfather dies. From the moment of his coming Toyon seemed to bring good fortune to the household. As the action progresses Toyon emerges as a hero among dogs—a strong, loyal, utterly believable character. From the scene of his birth in a blizzard, when little Dahn saves his life, to the last paragraphs, when old Guran passes on to Toyon's son the responsibility and the tradition, it is the saga of a great dog. A companion volume to the author's earlier book "Jumper," it is illustrated with interesting and unusual black-and-white drawings.

—From "That Useless Hound."

THE USELESS HOUND. By Leon F. Whitney. Illustrated by Ernest Hart. New York: Dodd, Mead & Co. 211 *pp.* $2.50.

This is an unusual story. The scene is a prison camp in the Southern United States, and the author is an expert on bloodhounds. Dave, the son of the prison superintendent, is a cripple from polio. Someone gives him a pure-bred bloodhound, but his father has no faith in pure-bred dogs, preferring mongrels for trailing escaped prisoners. Dave believes in breeding and in strict training, and he is helped in the training of Useless by two Negro trusties who are devoted to him. These two, Abe and Shorty, are admirable characters. The story shows the brutality of the old way of pursuing and catching escaped prisoners and the effectiveness of a well-trained, well-bred bloodhound in comparison with the mongrels that Dave's father believed in. Dave is a natural boy, convincingly characterized, and his fight to regain the use of his crippled leg is appealing but never sentimental. The drawings of Useless at various ages are irresistible. The long ears, the mournful eyes are sketched to perfection.

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LOST HORSE. By Glenn Balch. Illustrated by Pers Crowell. New York: Thomas Y. Crowell Co. 246 pp. $2.50.

GLENN BALCH'S stories of the Darby Ranch in Idaho, of Ben Darby, and the wild horses have been read and approved by boys and girls all over this country. This new one is, perhaps, the best of the three. Ben is faced with a serious problem. In the earlier book, "Wild Horses," he succeeded in catching and branding the magnificent wild black stallion whom he called "King," but after the branding he set King free to roam the country around the Twin Buttes and to lead the band of wild mares and stallions. Andy Blair, a breeder of race horses in Arizona, claims that King was bred in his stables and stolen from them two years before this story opens. He has photographs to substantiate his claim, and Ben is forced to accept it. But to him it is unthinkable that the free, wild stallion, whose blood is steadily improving the breed of the wild horses, should be caught and confined to a stable. Ben's struggle to save King when he is treacherously shot by a brutal horse dealer who is trying to secure him for Andy Blair, the teamwork between Ben and his sister, Dixie, and the expert help of the Argentine horse trainer, Gaucho, the fine relationship between Ben and his father make this more than just a good horse story. There is character development in it and some fine descriptive writing. Mr. Balch makes the ranch country very convincing.

Full-page drawings by Pers Crowell give a vivid sense of King and of the ranch horses.

CHIP THE DAM BUILDER. By Jim Kjelgaard. Illustrated by Ralph Ray. New York: Holiday House. 233 pp. $2.50.

Jim Kjelgaard is always able to bring plot and action to his stories of wild animals. The beaver, who is the hero of this one, is one of the most convincing of his animal characters. Anyone who has been lucky enough to see beavers at work knows that there is something curiously human and appealing about them. They build so well that their dams affect the water courses and the water level of the lakes all through our Northern woods. They fell a tree with their teeth as easily and effectively as man can fell it with his tools. This story of Chip and of his friends and enemies in the forest rises to a climax in a fight to the death between Chip and his arch-enemy, the lynx. Man enters

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into the story, but as a friend, not an enemy. End-papers and black-and-white drawings illustrate one of the best of the wild-animal stories of 1950.

SANDY THE RED DEER. By F. Fraser Darling. Illustrated by Kiddell-Monroe. New York: Oxford University Press. 48 *pp.* $2.

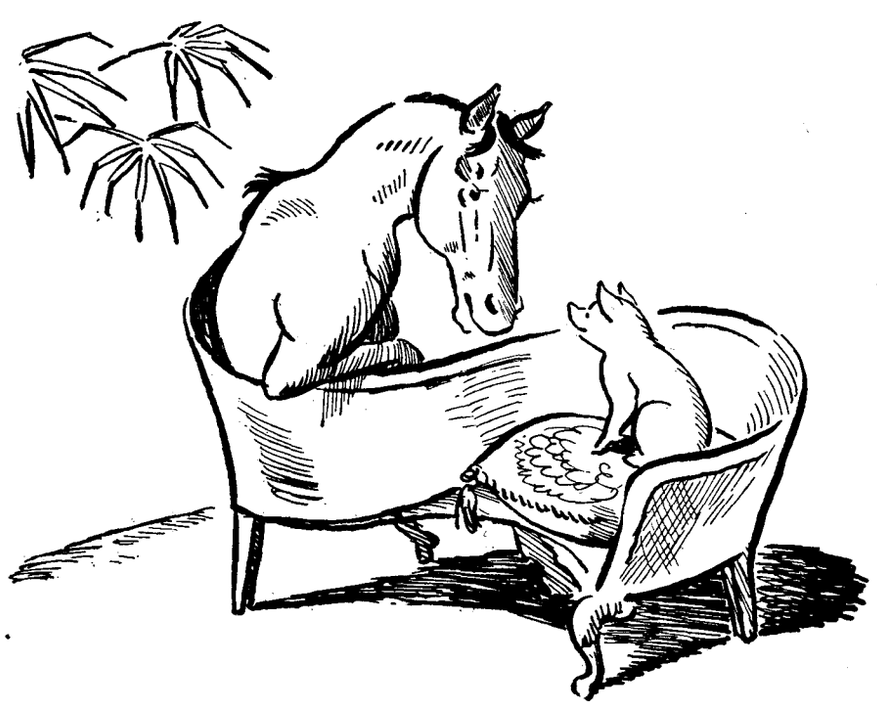
This lovely book is an importation from England. It is not exactly a story but a word. picture of the glens of the West Highlands in Scotland and of the deer that live there. Roddie and Flora are the children of the keeper who guards the deer and guides the hunters in the deer season. Sandy is the fawn, a grown buck now, that the children took in and fed when his mother was killed in an accident. The story follows the seasons, telling of the migration of the deer that Flora and Roddie watch from the hills. It is related in a distinctive prose that reminds one of the wording of the Gaelic legends. The drawings are beautiful, printed in a red-brown and soft gray. It is an unusual book.

RED SQUIRREL TWINS. By Jane Tompkins. Illustrated by Kurt Wiese. Philadelphia: J. B. Lippincott Co. 124 *pp.* $2.25.

Black-and-white drawings illustrate this story of two little squirrels who were born in a nest on the branch of an oak tree in the forest. A boy captured them and carried them home in a nut bag. For a number of weeks they lived in a cage on the family porch, cared for by Donnie and his sister. Then Donnie and his father set them free. Only at Christmas time, when the ground was covered with snow and food was scarce, they came to the forest with nuts and apples, seeds and corn and dried fruit and set up a little Christmas tree for the birds and animals. This is a nature story, slightly sentimentalized, but appealing to younger boys and girls.

THE PRINCE AND THE PORKER. By Phil Stong. Pictures by Kurt Wiese. New York: Dodd, Mead & Co. 68 *pp.* $2.75.

This is the story of Prince, a very beautiful horse, and of his stablemate, a pig named Tam O'Shanter. Tammy weighed only five pounds when he was first adopted by Prince. By the time that Prince had won all the honors in Chicago and New York and crossed the Atlantic to beat the great English horse Emperor in London Tammy weighed nearly 300 pounds. Prince is a rather complicated character: dignified, sensitive, loyal to his owner and trainer. Tammy is very, very simple. He thinks of nothing but food. Later, he grows so fond of Prince and of Bob, the trainer's son, that he forgets food in his loneliness for them. In the meantime Prince is missing Tammy and Bob so much that they are obliged to send for them to join Prince in England. Nothing could be funnier than the description of Tammy's sea-crossing. His entry into the ring when Prince is competing with the aristocratic Emperor is the climax of a jolly, funny, exciting story. Kurt Wiese's drawings are as much a part of it as the text. It is a worthy successor to "Honk the Moose."



—From "The Prince and the Porker."

The Arts

ALL KINDS OF TIME. Written and illustrated by Harry Behn. New York: Harcourt, Brace & Co. No paging. $2.

RALPH HODGSON thinks of time as "an old gypsy man." The child through whose eyes we see time in this book knows that a clock is its symbol, but he measures the passage of time in his own way. "Years are Santa Claus," he says. "Centuries are George Washington, and forever is God." When he takes the clock to pieces and puts it together again, it goes but it hurries "like a person who is scared." Every adult knows that time is measured by what is happening to him rather than by the clock and the calendar. This child knows it, too, as all children know it although they cannot put it into words. In his book of poems last year, "The Little Hill," Harry Behn showed an unusual sensitivity to the things that pass through the mind of a child. This quality is even more apparent in this book, which is not poetry but rhythmic prose. It is a precious-looking little book, illustrated with tiny jewel-like drawings printed in bright gold and orange and blue and red. It is not a book to be shared or read aloud. It is a book to be put into the hands of the children and "no questions asked." The child in "The Little Hill" found her own secret world and possessed it. So in this children will find their own secret sense of time.

THE BOOK OF THE YEAR. By Fritz Peters. Drawings by Ilonka Karasz. New York: Harper & Bros. 52 *pp.* $2.50.

Fritz Peters is the author of the novel "The World Next Door." The children know Ilonka Karasz through her drawings for "The Heavenly Tenants" and her beautiful book last year, "The Twelve Days of Christmas." Together they have made a very distinguished book in this one. In beautifully balanced prose Fritz Peters makes various things speak for each month of the year. In January it is the house which speaks, in February the brook, in March the first flower of spring, the crocus. Perhaps the loveliest of all these prose poems is when the sun speaks for July. The book ends with the Christmas tree speaking for December. Miss Karasz's illustrations are scratch-board drawings printed in a sepia ink. They strengthen and confirm the feeling created by the voice that tells each story. The book is bound simply and

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effectively in a light brown cloth that looks like homespun. It is a book to cherish, a lovely thing that the whole family can enjoy.

WHY COWBOYS SING IN TEXAS. By LeGrand. New York: Abingdon-Cokesbury Press. No paging. $2.

Even very little boys appreciate cowboys. Frequently very little girls do, too. This is just the book for them. It tells in story and pictures about Slim Jim Bean, the *silent* cowboy at a time when all Texan cowboys were silent. It tells and demonstrates with notes of music how Jim Bean invented the famous cowboy yell: "Yippee yi, yippee yay-yippee." It tells how that yell controlled the biggest stampede in Texas. Touches of pink light up the numerous and very amusing black-and-white drawings.

The Faiths

CHILDREN OF THE BIBLE. By Elizabeth Yates. Illustrated by Nora S. Unwin. New York: Aladdin Books. 92 pp. $2.

THIS little book succeeds where so many others have failed. It preserves the beauty and dignity of the King James Bible in words that little children can comprehend. Elizabeth Yates presents the Old Testament heroes—David and Samuel, Joseph and the baby Moses, Elijah, and, from the New Testament, the child Jesus. She uses direct quotations and her narrative wording, as she weaves the continuity of the story, is just exactly right. As you read it aloud it has perfect balance and great dignity. Nora Unwin's drawings are simple in outline, but the faces of the children are expressive and varied. It is a nicely designed little book.

COAT OF MANY COLORS: The Story of Joseph. By Marian King. Illustrated by Steele Savage. Philadelphia: J. B. Lippincott Co. 166 pp. $2.50.

Miss King has woven the story of Joseph, of his father, Jacob, and of the brothers into a connected narrative smoothly and skilfully. All direct quotations are from the King James Bible and the narrative style has dignity and simplicity. Perhaps the most impressive quality in the book is the vividness of the background. The scene when Jacob and his helpers dig the well is convincing in every detail, and the Egyptian background is rich in color and movement. It is a

BOBBS-MERRILL BOOKS FOR YOUNG PEOPLE

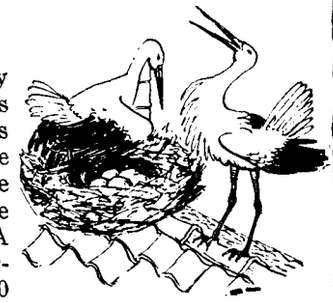
Miss B.'s First Cookbook

By PEGGY HOFFMANN. Illustrated with photographs by Gerald Hunter and decorations in 3 colors. A find! This delightful introduction to cooking—the only juvenile cookbook that shows an intimate understanding of the child's point of view—has been planned to suit the youngest cook's skill, both in handling kitchen tools and in reading. Twenty useful and appetizing family-sized recipes. Unusual format. A wonderful gift book. Ages 6-10. $1.75

Pennywink Carnival

By ELECTA CLARK. Illustrated by Albert Orbaan. Those Pennywinks are back—with their noise, charm, and wonderful capacity for having fun. The combination of one rather timid little girl and ten adopted brothers makes an irresistibly appealing situation. Add one old-fashioned aunt who has to be taught how to manage boys—and you have a mighty good and entertaining story. Ages 7-11. $2.00

The Storks of Lillegaard



By WILHELMINE FRISCH. Illustrated by Anne Marie Jauss. When 10-year-old Nels of Lillegaard, a small Danish farm, was allowed to choose a stork of his own, he boasted to his friends he would band the bird with a silver ring. Fulfilling the promise brought Nels work, worry and surprises. A fine story, full of the atmosphere and character of Danish farm life. Ages 8-12. $2.50

Adventure to the Polar Sea

***The Story of Sir John Franklin.* By RICHARD S. LAMBERT.** Illustrated with photographs, endpaper maps by Julius Griffith. A career that involved all the risks and jeopardies a boy ever dreamed of. But dreaming never satisfied Sir John. Thrilling experiences in the seven seas led to his great exploit at the top of the world. A splendid narrative which has been given both the Canadian Library Association and the Governor-General awards as the best juvenile of 1949. Ages 12 up. $2.75

Canyon Treasure

By OLIVE W. BURT. Illustrated by Earl Mayan. A vivid background of mining and prospecting for uranium. Young Gary, an Eastern boy in Utah, soon learns the business of rock hunting, but an appaloosa mare is his canyon treasure. Plenty of action and suspense in a grand story of our atomic age. Ages 9-12. $2.50

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dramatic story. The depiction of the character of Joseph as it develops under stress, of the flowering of his young indecision into the strength and security of a mature man, reaches its climax in the scene where his father appears before the Pharoah and gives the ruler of Egypt his blessing. It is an effective ending to a great story. Much research has gone into this book, but the research has been thoroughly assimilated, leaving a rich tapestry against which the figure of Joseph, young and ardent at first, growing in power and dignity, stands out clearly.

The format has dignity, too, and there are effective full-page drawings by Steele Savage.

THE GOOD WAYS. By Delight Ansley. Decorations by Robert Hallock. New York: Thomas Y. Crowell Co. 214 *pp.* $2.50.

A BRIGHT yellow binding, graceful drawings at the beginning of each chapter, and a clear and airy print make this an especially attractive book. It grew out of discussions and assembly programs on various forms of religious faiths. It has retained the simplicity and directness that would characterize an understanding adult addressing himself to young people. The author, comparing the different religions of the world with a series of roads on which human beings are traveling, presents successively the teachings of ancient Egypt, Judaism, Christianity, Islam, Buddhism, Confucianism, and other faiths. It is characteristic of Miss Ansley's approach that she does not consider the individual religions as isolated manifestations of the spirit but always relates them to one another and defines their mutual influence. She proceeds from the beginning of each faith, telling about its founder, giving its historical setting, and following its development down to our own day. Many quotations from sacred literature enrich her story.

—From "Children of the Bible."

The author, herself a Quaker, shows great understanding. It is difficult to find on a subject as controversial as this a book as objective as Miss Ansley's. An index and suggestions for further reading add to the value of this much needed book.

—BLANCHE WEBER SHAFFER.

Sports

BILL STERN'S FAVORITE BASEBALL STORIES. New York: Doubleday & Co. 245 *pp.* $1.

BILL STERN'S FAVORITE FOOTBALL STORIES. The same.

THE CLUB TEAM. By James Robert Richard. New York: Lothrop, Lee & Shepard Co. 168 *pp.* $2.

DOAK WALKER: Three-Time All-American. By Dorothy Kendall Bracken as told by Doak Walker. Austin, Tex.: The Steck Co. 258 *pp.* $2.

DUKE OF THE BRUINS. By Roger L. Treat. New York: Julian Messner. 168 *pp.* $2.50.

GIANT QUARTERBACK. By Frank Waldman. Illustrated by Robert Candy. Boston: Houghton Mifflin Co. 153 *pp.* $2.

THE LOST ELEVEN. By Curtis Bishop. Austin, Tex.: The Steck Co. 213 *pp.* $1.50.

RAMBLING HALFBACK: A Bronc Burnett Story. By Wilfred McCormick. New York: G. P. Putnam's Sons. 184 *pp.* $2.

SHORTSTOP SHADOW. By Howard M. Brier. Illustrated by Jay Hyde Barnum. New York: Random House. 246 *pp.* $2.50.

SHOWDOWN By T. Morris Longstreth. New York: The Macmillan Co. 196 *pp.* $2.50.

SON OF THE COACH. By Philip Harkins. New York: Holiday House. 252 *pp.* $2.50.

WARRIOR FORWARD. By Dick Friendlich. Philadelphia: The Westminster Press. 190 *pp.* $2.50.

SPORTS fiction has improved tremendously in the last decade or so. Readers have come to expect, and to receive, expertly written novels with plot, characterization, and swift action in addition to sports information. The latter, of course, must be accurate and detailed. In addition, there is usually a theme that is connected with some aspect of character formation.

Sometimes the theme is the struggle of a player to learn to control his temper. In other books it deals with the role of athletics in tearing down race or class barriers. Again, it may be good sportsmanship in contrast to an uncontrolled urge to win. Whatever this theme may be, parents feel heartened to know that their sports-hungry sons and daughters are receiving values as well as excitement from the stories they read.

The even-dozen sports books reviewed briefly in this section—and listed alphabetically lest the order of listing convey an estimate of merit which was not intended—are among the better sports novels of the late summer and early fall. Every one of them is an excellent book; any of them would captivate a sports-minded youngster.

The first two books are collections of the short, human-interest sports stories told by Bill Stern to millions of radio listeners. Perhaps they don't belong in this section, since they are not sports fiction. Their interest, inexpensiveness, and inclusiveness, however, would seem to entitle them to recognition here.

"Club Team" tells the story of Tommy Temple, a newcomer to Trinity City, who became a member of the Boys' Club and sought to be its best pitcher. His rival for that position was the son of a local banker who would, and did, go to almost any length to maintain his superiority. Tommy's battle to win both friends and baseball games was full of excitement and suspense.

Most American boys have for the past three seasons followed the astounding career of Doak Walker, three times an All-American selection and one of the most capable and colorful players of the decade. "Doak Walker" is his own story, as told to a competent reporter.

"Duke of the Bruins" tells of a poor boy in the slums of Chicago. Unable to attend college because he had to help his widowed mother, Tommy Duke thought he would never be able to play professional football. The story of how Tommy became a regular quarterback for the Bruins and played on a championship team is a tribute to perseverance and courage.

"Giant Quarterback" is quite similar to the last-mentioned book: the story of a green quarterback in pro football. This book gives an especially good picture of the mechanics of the professional game. It is also the story of how a rookie and a fading star both find themselves and become finer men.

"The Lost Eleven" is, primarily, a

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story of team morale. This was a "dream team," a team that was scheduled to be one of the greatest in all sports history. They began like champions; then something happened and the team went to pieces. The mystery of what makes or breaks team morale is the warp of this fine story.

Bronc Burnett and little Sonora High School have become known to many American boys through the top-notch baseball and football stories of Wilfred McCormick. "Rambling Halfback" is a fine addition to the series of stories about the capable Bronc. Here again are Fat Crompton, Cap'n Al, and the others, and once more the Sonora team wins through to victory and to an opportunity for even greater honors in the future.

Turning to baseball, "Shortstop Shadow" is a fine story of college sports. There is a mystery that will keep many a reader sitting on the edge of his chair, and there is a great deal of college atmosphere. The characterization is fine and the plot unusually smooth and well developed.

"Showdown" is something out of the ordinary. Here is a sports story that combines athletic action (on the basketball court) with a plane crash in the Canadian wilderness and the struggle to survive until a rescue plane arrives.

College football that is intermingled with a gripping problem in father-son relationship is found in "Son of the Coach." Something is bound to happen when a boy who plays football for the joy of it becomes a player on the team coached by his father—who plays football only to win. Philip Harkins has written another unusually fine story.

"Warrior Forward" is a fast and exciting basketball story built around the personal rivalry of the senior who had been last year's star and a brash young sophomore who takes the former's position in the starting lineup. The basketball is fast and thrilling. So is the chain of circumstances by which two rivals finally become friends.

—Ralph Adams Brown.

VICTORY PASS. By Burgess Leonard. Philadelphia: J. B. Lippincott Co. 224 pp. $2.50.

This is a football story, lively and well written. Dan McCloud, the hero, is the son of the dean of a small college in the South. His objective is to keep the spectacular, professional football out of the college and to retain the team spirit of loyalty. Burgess Leonard is new in the field of sport stories. This one should establish him as a popular sports writer.

Literature for Youth

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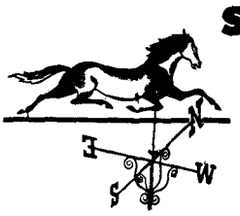


SPRING COMES RIDING

By BETTY CAVANNA. The story of how sixteen-year-old Meg learned to overcome her feeling of inferiority to her older, more glamorous sister, Joanna. By the author of PAINTBOX SUMMER, A GIRL CAN DREAM, and GOING ON SIXTEEN. A Junior Literary Guild Selection.
For teen-age girls. $2.50

CODE OF A CHAMPION

By FREDERIC NELSON LITTEN. Ross Vincent, disillusioned after the war, returns to his home in Louisiana, and regains his faith in human honesty and decency through his ownership of a beautiful setter. By the author of THE KINGDOM OF FLYING MEN and TREASURE BAYOU. *For older boys. $2.50*

THE SWAMP FOX

By MARION MARSH BROWN. An exciting picture of how Francis Marion, armed only with his love of liberty and a handful of ragged troops, kept the Revolution alive in the South. By the author of YOUNG NATHAN, the popular fictionized biography of Nathan Hale.
Ages 9-13. $2.50

WARRIOR FORWARD

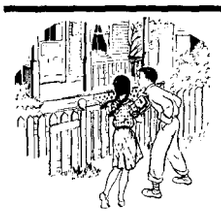
By DICK FRIENDLICH. Rivalry between two college boys in basketball and other activities makes an exciting story for older boys. By the author of PIVOT MAN. *$2.50*

HORSEMAN'S ISLAND

By MARJORIE M. OLIVER. Three children have adventures with their horses, and with a ghost, an enchanted island, a mysterious disappearance and an old legend. A sequel to RIDING DAYS, which was a Junior Literary Guild book two years ago. *Ages 9-12. $2.50*

THE WOODEN MUG

By FRANCES SANGER. Bennington, Vermont, during the American Revolution, is the setting of this sequel to THE SILVER TEAPOT. The story involves a deserter from the British army, the possibility that a "spell" has been cast on Jane, and other mysterious goings-on against a background of Colonial life. For *8 to 12-year-olds. $2.50*



THE WISHING STARRS

By MARTHA GWINN KISER. The story of a fatherless family. How each member attains his cherished wish will make delightful reading for 8 to 12-year-olds. *$2.50*

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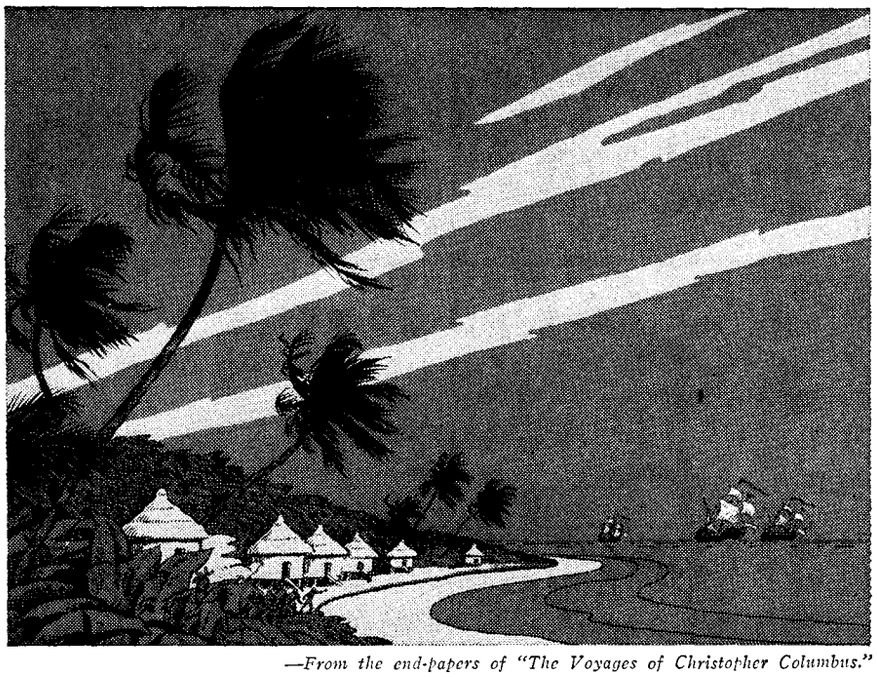

—From the end-papers of "The Voyages of Christopher Columbus."

Biography

KING PHILIP, THE INDIAN CHIEF. By Esther Averill. Illustrated by Vera Belsky. New York: Harper & Bros. 224 pp. $2.50.

AS MISS AVERILL tells the story of King Philip (1630-76), chief sachem of the Wampanoog tribe in Massachusetts, she brings out again the inescapable fate of such red men as stood in the path of the Anglo-Saxons. Like many a great chief before and since, Philip at first hoped to live peacefully with his white neighbors. His father, Massasoit, and the earlier members of the Plymouth Colony had been true friends for forty years. But as the English waxed strong they became greedy and arrogant, pushing the Indians off the most desirable land and treating them with contempt and condescension, trying to Christianize them and educate them at Harvard. "I care no more for your religion than for a button on your coat," Philip told John Eliot; yet Philip tried to hold his tribe and the neighboring tribes in check.

But it was of no use. Cheated and robbed by colonists and colonial courts of all their rightful heritage, the Indians fought back as men have always fought for their land and homes. Their only recourse was war, the only kind of tactics they knew were of the hit-and-run variety, and for nearly three years they terrorized New England. Philip was more of a statesman than a warrior, but he gave all he had to free his beloved country: his wife and small son, who was sold into slavery, and finally his head.

The author of this book has not wasted a word, but perhaps she has left too much to the imagination of young readers who are not familiar with this period in history. Unquestionably, the greed and stupidity of the settlers caused the war, but they were only human instruments used, willingly or not, to further the great plan of conquest and colonization. And they paid a terrific price for which Miss Averill does not always give them credit. Thirteen settlements were completely wiped out and forty others partially destroyed, not to mention innumerable isolated farms and cabins that felt the full horror of savage atrocity. Six hundred men, almost 10 per cent of New England's military strength, were killed, together with a proportionate number of women and children. Now it is possible to see King Philip as the heroic leader of a lost cause, which he was, but then it was impossible for even the saintly Roger Williams to feel that he was not inspired by the Prince of Darkness.

It is a fine book, written with great skill and care and firmly based on early New England history, that was the parent root from which the nation grew. With its twenty excellent black-and-white line drawings and maps by Vera Belsky it is a book that should be made available to every young student of American history.

—MERRITT P. ALLEN.

HENRY FORD, ENGINEER. By Louise Albright Neyhart. Illustrated by Joshua Tolford. Boston: Houghton Mifflin Co. 211 pp. $2.75.

This is not only the story of Henry Ford. It is, too, a history of the industrial development of America. It covers the period of his life—1863 to 1947. It shows the impact upon American industry of two world wars. It analyzes the tremendous impetus given industry and agriculture by the automobile, as well as its effect upon the ordinary citizen—in itself a significant story. The drawings by Joshua Tolford follow the same pattern. He gives us pictures of the young Henry Ford and of the farm where he was born. He gives us, too, clear drawings of the mechanism that "put America on wheels." It is a satisfying biography, an informing record of a period in our history, and a good-looking, well-made book.

THE STORY OF GANDHI. By Krishna Nehru. Illustrated by Howard Simon. New York: Didier. 64 pp. $2.50.

MAHATMA GANDHI. By Catherine Owens Peare. Illustrated with photographs. New York: Henry Holt & Co. 229 pp. $2.75.

AT THE RISK of sounding cynical, it may be doubted if one child in a hundred will read the life of Gandhi from choice. This is no disparagement of the taste of young readers. It is merely that the things that this great man stood for will not deeply interest them until later years. But for those who want to learn about Gandhi, or do so under adult pressure, these two books will prove to be illuminating.

Krishna Nehru's book—she is a sister of the Indian Prime Minister—is a short biography that attempts little more than a word picture of Gandhi. It is written with deep understanding—even, in places, with passion—as might be expected from one of the Mahatma's disciples who knew him intimately and suffered with him in prison. The restraint with which she tells the truth about the stupidity, dishonesty, and brutality of the former British rulers of India is beautiful. Though she forgives her enemies she sees no reason for whitewashing them. Rather, by painting them in their true colors she provides a dark background for emphasis on her hero.

Miss Peare's book covers necessarily much the same ground but it goes far deeper into the social, religious, and political background. For example, in history she reaches back to the Dravidian rulers of India, 5000 B.C., and gives a comprehensive listing of the country's successive masters: Aryans, Mauryans, Guptas, Moghuls, and British.

All these facts, ancient and modern, are skilfully focused on the marvelous

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mystic whose soul and body were given to the cause of freeing India from foreign rule and her own shortcomings.

The book has, also, a penetrating foreword by Gandhi's friend Haridas T. Muzumdar, an extensive bibliography, and a glossary.

—MERRITT P. ALLEN.

TRAILBLAZER TO TELEVISION: The Story of Arthur Korn. By Terry and Elizabeth P. Korn. Illustrated by Elizabeth P. Korn. New York: Charles Scribner's Sons. 144 *pp.* $2.50.

The story of the German physicist who invented what we call facsimile and the Europeans call phototelegraphy is told by his wife and his daughter-in-law. Dr. Korn transmitted the first picture by wireless across the Atlantic Ocean. It is the tale of a man who from childhood was intensely interested in science. It begins in Breslau, then goes to Berlin and Freiburg and to Leipzig, recounting the adventures of a happy, prosperous, and enthusiastic student. He was a great traveler, crossing the Atlantic to the United States, familiar with London and Paris—to him the most fascinating city on the Continent. His enthusiasm for his chosen field and his brains and intelligence made him attractive to the famous scientists of his day. He was married and the father of a son when his first picture was sent across the ocean. The story leaves him there.

It is a stimulating biography of a man who was a pioneer in what is now one of the great modern industries—television.

SIR WALTER RALEIGH: Captain and Adventurer. By Geoffrey Trease. New York: The Vanguard Press. 248 *pp.* $2.50.

SIR WALTER RALEIGH. By Nina Brown Baker. New York: Harcourt, Brace & Co. 191 *pp.* $2.50.

IT IS surprising that without the excuse of an anniversary there should be this season two biographies for young people of Sir Walter Raleigh. Is the cause to be found in an increased interest in Elizabethan England through the screen versions of Shakespeare's plays? Whatever the reason, the character of Sir Walter Raleigh is sufficiently versatile to justify books by two competent biographers.

Geoffrey Trease's book begins with the year 1558, when Walter Raleigh was six—"old enough to put off the little coats of babyhood and be breeched," and follows the events of his life until in 1618 he died upon the block. He died bravely, a man of unusual gifts and achievements, a victim of intrigue and deceit. Geoffrey Trease has vividly portrayed his complex nature, showing him as a man of great talents and some weaknesses, making him a very real person. Full of adventures on sea and land, the story, based upon reliable sources, moves swiftly against the background of an exciting and a colorful era. The jacket shows a dramatic drawing of Captain Raleigh drawing his sword. It gives the reader a foretaste of the adventurous spirit that pervades the story.

The cover of Nina Brown Baker's book shows Sir Walter Raleigh as the handsome courtier, not the fighter, but his longing for faraway places is symbolized by a ship, visible in the background. In this biography we meet the hero at the age of twenty-seven, endowed with "good looks, a ready wit, gallant manners, a strong body, and a keen, resourceful mind." Many times his appearance is described and here, more than in the other biography, Sir Walter emerges as a man to win every woman's heart. The intrigues at Court, the rivalries, his fall from the heights of the Queen's favor to the abyss of her dis-

BOOKS FOR YOUNG PEOPLE

Whittlesey House

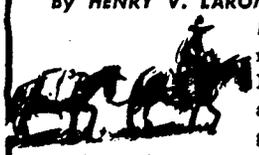
Lucky Days for Johnny

By IRENE SMITH. Friendly, easy-reading story of a small boy's devotion to his teacher by a well-known children's librarian. 40 illustrations by **KURT WIESE.** "A friendly, happy story." —*Saturday Review.* Ages 5-9. $1.75

Washington Adventure **By STOCKTON V. BANKS. Illustrated by HENRY C. PITZ.** Exciting story of David Cameron's search for his brother Rob in the new Federal City. Rich in authentic background of Washington in 1800. Ages 10-14. $2.50

Lance and Cowboy Billy **By JACK HOLT and CAROLYN COGGINS. Illustrated by WESLEY DENNIS.** Lance's exciting vacation with Cowboy Billy on the Randolph ranch. Pictures on every page, frontispiece in full color. Ages 5-9. $2.00

Mountain Pony and the Elkhorn Mystery



By HENRY V. LAROM. Illustrated by ROSS SANTEE. A new Mountain Pony story about a search for lost gold with lots of exciting clues and a tremendous forest fire to add to the thrills. Ages 12-16. $2.50

Skylark Farm **By JOAN BECKMAN.** A wonderful horse story—an exciting mystery, against the beautiful Skykomish Valley background. Many pictures by the distinguished artist, **PERS CROWELL.** Ages 10-14. $2.50

Then Came Timothy

BY FRANCES FROST. Illustrated by RICHARD BENNETT. "Filled with irresistible charm, sensitively interpreted by Richard Bennett's wonderful drawings, this is something in the nature of a little gem."—*Library Journal.* Ages 7-11. $2.00

Everyday Machines and How They Work

By HERMAN SCHNEIDER, Supervisor of Science, New York City Schools. Illustrated by JEANNE BENDICK. "A sure favorite for a large audience of budding scientists...and a must for school libraries."—VIRGINIA KIRKUS. All ages. $2.50

Blueprint of a Dream

By OLGA TOWNSEND. "*Blueprint of a Dream* has the qualities which girls like in its emotional understanding of them. And it deals with original material in an original way." — MABEL LOUISE ROBINSON. Ages 12-16. $2.50

Lorie **By IRMENGARDE EBERLE. Illustrated by MARY STEVENS.** Warm family story with a wideawake heroine who finds an answer to the family problem. Ages 8-12. $2.25

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WHITTLESEY HOUSE A Division of the McGraw-Hill Book Company, Inc., New York 18

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Macmillan Fall Books for Younger Readers

The Circus Baby
By Maud and Miska Petersham

About a baby elephant whose mother tried to teach him to eat at table like a baby clown. 32 pages of pictures in four colors.
Ages 3-5 $1 50

Squirrely of Willow Hill
By Berta and Elmer Hader

The true story of a tiny squirrel the Haders rescued and made their house guest all one winter. 15 pictures in four colors, 20 in black & white. Ages 6-10 $2.00

Hominy
By Miriam E. Mason

About a little Indian boy whose skill with a bow and arrow won him a real reputation with his tribe. A first reader. Illustrations by Doris & George Hauman.
Ages 6-8 $1.75

Remo Bufano's Book of Puppetry
Compiled by Arthur Richmond

A showbook of marionettes and puppets; how to make them, and enjoy them, also a selection of good plays. Many drawings and diagrams. Ages 10-16 $3.00

Macmillan's New Children's Classics
each $2.00

THE FABLES OF AESOP edited by JOSEPH JACOB.
A CHRISTMAS CAROL by CHARLES DICKENS
ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING-GLASS by LEWIS CARROLL.
TALES FROM SHAKESPEARE by CHARLES and MARY LAMB.
AT THE BACK OF THE NORTH WIND by GEORGE MACDONALD.

Background of History

grace are made very real. As in the other biography, Walter Raleigh's own words and passages from his writings are frequently quoted, including the short poem "Even Such Is Time," written on the eve of his death. It is a poem that outlived him more than 300 years. Mrs. Baker's book is a series of dramatic scenes, well documented. Both biographies have memorable pages on the trial and death and both make the reader believe that he was completely innocent.

For their picture of a fascinating period in history and their story of an unusually gifted man who was brave and honest in an age of deceit and intrigue, both of these books should appeal to modern readers. From the school-library and public-library shelves the boys will probably select the one by Geoffrey Trease and the girls the one by Nina Brown Baker.

—B. W. S.

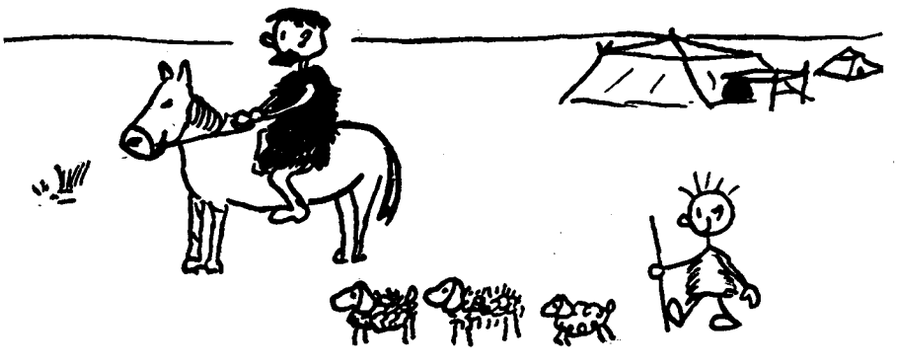
CHRISTOPHER COLUMBUS, DISCOVERER. By Alberta Powell Graham. Illustrated by Janice Holland. New York: Abingdon-Cokesbury Press. 128 pp. $1.50.

Here is the story of Christopher Columbus told for younger boys and girls. It is related in fairly simple words, but it succeeds in making vivid the action and drama of the record, and it brings out the personality of the great discoverer.

There are many attractive black-and-white drawings by the artist who illustrated "The Blue Cat of Castletown."

THE LANDING OF THE PILGRIMS. Written and illustrated by James Daugherty. New York: Random House. 186 pp. $1.50.

JAMES DAUGHERTY'S story of the Pilgrims and the settlement at Plymouth is based upon the account written by William Bradford, for forty years one of the Pilgrims and for many years the governor of the colony. It begins in Scrooby, goes on to Holland, and then tells the tragic story of the voyage and the first year after the landing at Provincetown. In the account of the following years, of the relationship between the Indians and the colonists, of the troubles with the men who wanted "free enterprise" and the final emergence of a tightly-knit and loyal community there is a power and a vitality that make it a living testimony to an ideal. Humor enters into the story, too, the dry, delightful humor of James Daugherty's "Daniel Boone." His drawings, printed in brown ink, have the same vitality. This is one of the Landmark Books—part of a series of books on the making of America. In both text and drawings it stands alone. When the children or their elders ask for a book about the Pilgrims, this is the book to give them. It is curiously timely today—the record by a gifted American of men and women who sought the four freedoms in a new land.



—Illustrations from "History Can Be Fun."

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IDAHO SPROUT: The Story of a Western Boyhood. By John Baumann. Illustrated by Lee Townsend. New York: William Morrow & Co. 250 *pp.* $2.50.

John Baumann, who wrote this story, is a well-known guide in central Idaho. He tells it in the first person, with a touch of friendly humor as he "looks backward." All the incidents have an authentic ring and the background is unusually vivid. The things that Sprout and his friend, Bert, do as a matter of course are things that most boys long to do. They ride horseback night and day, they round up cattle and brand them, herd sheep, trap fur-bearing animals, learn to catch and train wild horses. Sprout is troubled because he feels that he does not live up to his father's reputation. But in a talk with "the old man" that is curiously moving Sprout learns that they are really "two of a kind." This is what boys call "a Western." It is outstanding in its authenticity.

INDIANS OF THE LONGHOUSE: The Story of the Iroquois. By Sonia Bleeker. Illustrated by Althea Karr. New York: William Morrow & Co. 160 *pp.* $2.

This is the first of a series for younger boys and girls that tells of the Indian tribes who lived in North America before the coming of the white man. The book brings the story of the Iroquois down to the present time. Divided into six chapters, it outlines first the history. Then it tells of the activity of the tribe in spring, summer, autumn, and winter. It ends with a description of the reservation where the Iroquois live today. Perhaps the most interesting part of the chronicle is the uniting of the Five Nations and the part that it played in the Revolutionary War. It is illustrated with black-and-white drawings.

ENCHANTED VILLAGE. By Carolyn Sherwin Bailey. Illustrated by Eileen Evans. New York: The Viking Press. 190 *pp.* $2.50.

A NEW HAMPSHIRE village under Mount Monadnock is the scene of this story. It begins on an October day in our time when young William Vanderventer, Third, arrived from New York to answer an advertisement for a "farm hand" to work in an apple orchard. He finds that his employer is a sixteen-year-old girl instead of the New England "old maid" that he expected. Her house is very old and has a great deal of atmosphere. Her orchard needs reploughing and modern, scientific fertilizing, and Jane herself is attractive, ambitious, and efficient. The story of Jane and young William is interwoven with the stories of the Americans in the past who through hard work have made the rich and prosperous America of today. The atmosphere of the story is filled with the scent and sight of the harvest and of good New England cooking. Jane and Bill are natural and appealing young people. At the end of their story the community produces a play in Jane's old barn, a play written and arranged for a simple and inexpensive production that tells the story of America's past. It could be produced by a group of young people anywhere.

Delicate drawings of the New Hampshire scene illustrate this fresh and satisfying book.

GRAVEN WITH FLINT. By Frederick L. Coe. Illustrated by Robert Hallock. New York: Thomas Y. Crowell Co. 150 *pp.* $2.50.

This is a story of the Cro-Magnon people, who lived in Europe in the dawn of history. The hero, Hia, is the son of the tribe's Maker of Pictures and is himself an artist. His enemy is Nu, the Maker of Spells who hates both Hia and his father. The prehistoric people and the animals, the battle with the even more primitive "Half-Men," the long migration from the Pyrenees to the shores of the Mediterranean are all described in detail. This almost epic story is illustrated with vigorous and convincing black-and-white drawings.

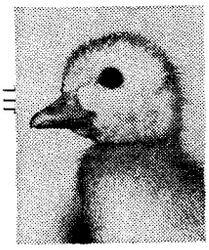
LIGHTFOOT: The Story of an Indian Boy. By Katherine B. Shippen. Illustrated by Tom Two-Arrows. New York: The Viking Press. 122 *pp.* $2.

Lightfoot was a boy of the Iroquois Indians. This story is the record of his life from birth to young manhood. Like all of Miss Shippen's books, it is told in crystal-clear prose, and it has dignity and authenticity. The drawings, by an Indian who fought in the Second World War, are in strong, clear black lines. It is the kind of record that will bring pleasure and have value for many years.

THE LAND AND THE PEOPLE OF MEXICO. Portraits of a Nation Series. By Elsa Larralde. Philadelphia: J. B. Lippincott Co. 156 *pp.* $2.50

ELSA LARRALDE'S history of Mexico for young people is more factual and less entertaining than other books in this admirable series. She begins with the geography of the country and goes on to the native

How Different is Forty from Four?



CHARLES PHILIP FOX

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Tale of Peter Rabbit	Kinsey Report
Minnie Mouse	Lana Turner
Reading With Father	Being Father

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TAMMY CHIPMUNK
by Gertrude Allen. $1.50
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THE GRAY-NOSED KITTEN
by Miriam Mason. $2.00
An easy reading kitty story in large type with Maire Nichols' illustrations. Ages 6 to 9.

WEST WIND
by Elizabeth Kyle. $2.50
A hair-raising Scottish mystery prescribed for colds-in-bed. Berkeley Williams' illustrations. Ages 9 to 12.

FARMER GILES OF HAM
by J. R. R. Tolkien. $2.00
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animals and birds and insects, not to mention the snakes. Then she begins the long, complicated, and fascinating story of the Mexican people: the Mayans and Aztecs, the lesser Indian tribes, and the Spanish conquest. The years between the coming of the Spaniards and the border war with the United States, when Texas and the Southwestern states became American rather than Mexican, are analyzed: the brief reign of Maximilian and the rising power of men like Juárez and Diaz. Then came the period of peace, when a European culture predominated and the "upper classes" lived in luxury at the expense of the peasants. And, in the early years of our present century, the Agrarian Revolution. Her final chapters are on the natural resources, the revival of painting and music, the growth and modernization of the cities. She tells, too, the story of the campaign against the cattle fever and its success under the joint effort of the United States and Mexico.

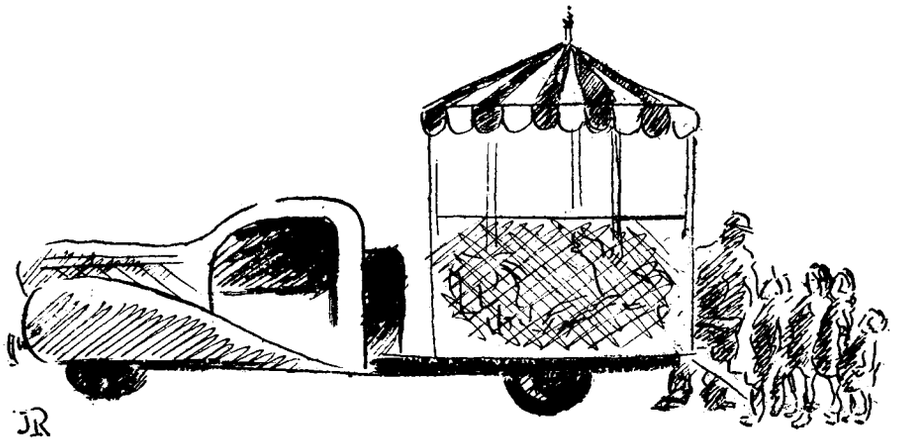
Science & Hobbies

PLAY WITH TREES. By Millicent E. Selsam. Pictures by Fred F. Scherer. New York: William Morrow & Co. 64 pp. $2.

IN AN attractive book with large type and graceful drawings this author tells the children how to know and appreciate trees. She shows them how to distinguish the seeds, how to plant them so that even city children may have a tiny arboretum. She tells them how the life of a tree is sustained through its leaves and how one can count the age of a tree through the rings in its inner trunk. She shows them how to collect and preserve the leaves and stems and buds. It is a charming book, both in text and illustrations. It might easily lead the younger boys and girls to a new and interesting hobby.

AVIATION FROM THE GROUND UP. By John F. Floherty. Philadelphia: J. B. Lippincott Co. 192 pp. $2.75.

John Floherty's earlier book, "Aviation from Shop to Sky," was useful and informing to any boy who was interested in the development of airplanes. This is even more so. It is up to date on jet and Turbo-jet planes, and it goes into the use of planes in sky writing and crop spraying. It is too advanced for the younger boys, but it answers almost any question that older boys might ask. Like all Mr. Floherty's books, it is readable and clear in its information.



Briefs on the Year

Picture Books

SQUIRRELY OF WILLOW HILL. By Berta and Elmer Hader. New York: The Macmillan Co. No paging. $2.
A true story of a squirrel who lived for one winter in the house of Mr. and Mrs. McGinty. The illustrations are in black and white and in color.

T-BONE THE BABY SITTER. Story and pictures by Clare Turley Newberry. New York: Harper & Bros. 32 pp. $1.75.
Enchanting drawings of a baby and a cat. The one of T-Bone in a rage is especially fine.

BIJOU, THE LITTLE BEAR. Written and illustrated by Pierre Amiot. Translated from the French by Jacqueline de Leon. New York: Coward-McCann. No paging. $1.75.
Imported from France, this is an amusing story, illustrated in color, about a bear and a little girl.

PATSY AND THE PUP. By Hilda van Stockum. New York: The Viking Press. 83 pp. $1.50.
A story for little children, printed in large type, with a picture for every page.

THE BEAR ON THE BALCONY. By Ruth H. Helm. Pictures by John Archer. New York: Oxford University Press. No paging. $2.
This is a very funny story, with pictures in full color, of a bear who came to live on the balcony outside Johnny's bedroom. He demanded large quantities of honey and very expensive cinnamon buns, but Johnny loved him. He stayed until the time for his winter hibernation and promised to come back.

DOUGHNUTS FOR LIN. Story and pictures by Nora S. Unwin. New York: Aladdin Books. No paging. $1.75.
Fascinating drawings of a Scottie dog, Mrs. Twinkle who made good doughnuts, the winter birds, and snow scenes. It is all black and white excepting the title page, which is backed with blue. A simple story and very lovely pictures.

THE WATER THAT JACK DRANK. Words by William R. Scott. Paintings by Charles G. Shaw. New York: William R. Scott. No paging. $1.50.
In verses after "The House That Jack Built" and in pictures painted in bold, primary colors, this follows a glass of water from the faucet to the clouds that send down rain.

CABOOSE. By Edith Thacher Hurd. Illustrated by Clement Hurd. New York: Lothrop, Lee & Shepard. No paging. $1.25.
A picture book, printed in red and black, that tells of the travels of a little caboose and his friends, the conductor, the engineer, and the fireman.

THE CALF THAT FLEW AWAY. By André Dugo. New York: Henry Holt & Co. 32 pp. $2.
A gay, amusing picture book about a calf that, through eating forbidden grass, blew up like a balloon and had various adventures in the air, ending up in a circus. The pictures, which are very amusing indeed, are printed in pale blue and pink.

BLAZE FINDS THE TRAIL. By C. W. Anderson. New York: The Macmillan Co. No paging. $1.50.
The latest of the stories about Billy and his pony, "Blaze," is illustrated with very beautiful full-page drawings of Billy and Blaze in the woods.

PETUNIA. Written and illustrated by Roger Duvoisin. New York: Alfred A. Knopf. No paging. $1.50.
Petunia, the goose, finds a book and, convinced that it gives her wisdom, even though she cannot read it, becomes a busybody in the farmyard, giving very poor advice to everyone. Pictures in bright color.

PUNCHY: The Cat Who Wanted to Be a Tiger. By Joyce Gourfain. Chicago: Pix Press. 61 pp. $2.
A story for the younger boys and girls of a cat who thought that she wanted to be a tiger, but finally decided that it was wiser to be just a cat. The drawings caricature the animal characters, which is a pity because as characters they are very real.

ROSA-TOO-LITTLE. Story and pictures by Sue Felt. New York: Doubleday & Co. No paging. $2.
Reviewed October 21.

ONE HORSE FARM. By Dahlov Ipcar. New York: Doubleday & Co. No paging. $2.
Reviewed October 21.

WHERE'S THE BUNNY? By Ruth Carroll. New York: Oxford University Press. No paging. $2.
Reviewed October 21.

I LIKE WINTER. By Lois Lenski. New York: Oxford University Press. No paging. $1.
To be reviewed December 9.

THE CHRISTMAS FOREST. By Louise Fatio. Pictures by Roger Duvoisin. New York: Aladdin Books. No paging. $1.25.
To be reviewed December 9.

LET'S LOOK UNDER THE CITY. By Herman and Nina Schneider. Illustrated by the Halls. New York: William R. Scott. No paging. $1.50.
Reviewed May 13.

HAPPY, HERO AND JUDGE. By Hazel Dannecker. Illustrated by Lilian Robertson. New York: Abingdon-Cokesbury Press. No paging. $1.50.
Reviewed September 16.

HI, MISTER ROBIN! By Alvin Tresselt. Pictures by Roger Duvoisin. New York: Lothrop, Lee & Shepard. No paging. $2.
Reviewed June 10.

MR. MUSHROOM. By Louis Slobodkin. New York: The Macmillan Co. No paging. $1.25.
Reviewed June 10.

PAWNEE. By Thelma Harrington Bell. New York: The Viking Press. 63 pp. $2.
Reviewed May 13.

THE LITTLE SKIPPER. Story and lithographs by Raymond Creekmore. New York: The Macmillan Co. No paging. $2.
Reviewed May 13.

A WALK IN THE CITY. By Rosemary and Richard Dawson. New York: The Viking Press. 31 pp. $2.
Reviewed May 13.

DOZENS OF COUSINS. Story by Mabel Watts. Pictures by Roger Duvoisin. New York: Whittlesey House. 47 pp. $2.
Reviewed May 13.

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CHARLEY THE HORSE. By Tony Palozzo. New York: The Viking Press. 56 *pp.* $2.50.
Reviewed May 13.

GOOD LUCK DUCK. By Meindert De Jong. Illustrated by Marc Simont. New York: Harper & Bros. 57 *pp.* $2.
Reviewed April 8.

THE EGG TREE. Story and pictures by Katherine Milhous. New York: Charles Scribner's Sons. No paging. $2.
Reviewed April 8.

ONE LITTLE INDIAN. By Grace and Carl Moon. Chicago: Albert Whitman & Co. No paging. $2.
Reviewed March 11.

WHO DREAMS OF CHEESE? By Leonard Weisgard. New York: Charles Scribner's Sons. Unpaged. $2.
Reviewed March 11.

Folklore & Fantasy

JOHN HENRY AND HIS HAMMER. By Harold W. Felton. Illustrations by Aldren A. Watson. New York: Alfred A. Knopf. 85 *pp.* $2.50.
The ballad of John Henry, with the music, and the full story of his life told by the author of Pecos Bill and Paul Bunyan. Distinguished end-papers and illustrations.

JACK O'MOORA AND THE KING OF IRELAND'S SON. By Bryan MacMahon. Illustrated by Richard Bennett. New York: E. P. Dutton & Co. 86 *pp.* $2.
An Irish folktale of a Prince of Ireland who was helped in his quest for a bride by a mysterious servant, Jack O'Moora. Full-page illustrations in black and white.

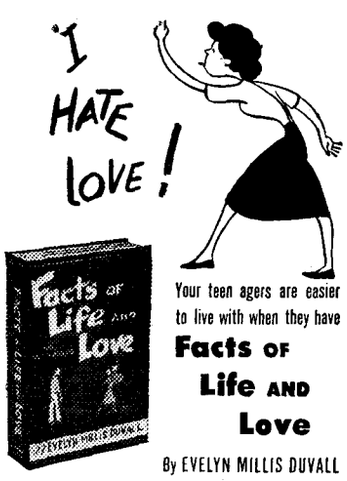
DICK WHITTINGTON AND HIS CAT. Told and cut in linoleum by Marcia Brown. New York: Charles Scribner's Sons. No paging. $1.75.
Reviewed October 21.

THE FIRE ON THE MOUNTAIN AND OTHER ETHIOPIAN STORIES. By Harold Courlander and Wolf Leslau. Illustrated by Robert W. Kane. New York: Henry Holt & Co. 141 *pp.* $3.
Reviewed June 10.

NINE TALES OF COYOTE. By Fran Martin. Pictures by Dorothy McEntee. New York: Harper & Bros. 64 *pp.* $2.
Reviewed October 21.

JACK AND THE THREE SILLIES. Told by Richard Chase. Pictures by Joshua Tolford. Boston: Houghton Mifflin Co. 39 *pp.* $2.
Reviewed September 16.

ONCE UPON A TIME: Twenty Cheerful Tales to Read and Tell. Selected, edited and sometimes retold by Rose Dobbs. Illustrated by Flavia Gág. New York: Random House. 117 *pp.* $2.
Reviewed May 13.



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PRANCE, A CAROUSEL HORSE. By Miriam Young. Illustrated by Amy Jones. New York: Thomas Y. Crowell Co. 116 *pp.* $2.50.
A story for younger boys and girls of a wooden horse that was carved and painted in New Bedford in 1824. He has many adventures in New England, on the West Coast, and in New York. When he is very old he is sold from an antique shop to a family of children who love him dearly. Black-and-white drawings illustrate an appealing story.

DOCTOR DOLITTLE AND THE GREEN CANARY. Written and illustrated by Hugh Lofting. Philadelphia: J. B. Lippincott Co. 276 *pp.* $2.75.
The full story of Pippinella, the "prima donna" canary of Dr. Dolittle's caravan. It was completed by his wife and sister-in-law after Hugh Lofting died. The many drawings are by Hugh Lofting. The last of the Dolittle books, it will have a joyful welcome from American boys and girls.

HENRY HARE'S BOXING MATCH. By Dorothy Clewes. Illustrated by Patricia W. Turner. New York: Coward-McCann. 64 *pp.* $1.
A "little book," with illustrations in color, that tells of the annual Fair in the animal village of Brown Burrows. It is an importation from England.

THE LION, THE WITCH AND THE WARDROBE. By C. S. Lewis. Illustrated by Pauline Baynes. New York: The Macmillan Co. 154 *pp.* $2.50.
To be reviewed December 9.

HOMER THE TORTOISE. By Margaret J. Baker. Illustrations by Leo Bates. New York: McGraw-Hill. 149 *pp.* $2.
Reviewed April 8.

Stories for Younger Boys and Girls

THE MOST WONDERFUL DOLL IN THE WORLD. By Phyllis McGinley. With drawings by Helen Stone. Philadelphia: J. B. Lippincott Co. 64 *pp.* $1.75.
Angela, the doll, was given to Dulcy by old Mrs. Primrose. When Angela disappeared in a bonfire Dulcy built her up in her imagination to be "the most wonderful doll in the world." Then Angela turned up—and Dulcy saw the difference between imagination and reality. A very attractive little book designed and illustrated by Helen Stone.

PARADISE SQUARE. By Pamela Bianco. New York: Oxford University Press. 96 *pp.* $2.
The things that happened to Carol and David, who lived at Seven, Paradise Square. Full-page drawings and beautifully designed end-papers illustrate this charming, simple story for younger boys and girls.

ALL ABOUT MARGERY. By Marian Cumming. Illustrated by David Stone Martin. New York: Harcourt, Brace & Co. 148 *pp.* $2.25.
Margery lived in Texas fifty years ago. With a good sense of humor and an intuitive understanding of little girls, Miss Cumming tells a story of a happy family life and some unusual characters, including Little Jo. It is illustrated with delicate line drawings.

CHRISTOPHER AND HIS TURTLE. Written and illustrated by Eleanor Frances Lattimore. New York: William Morrow & Co. 127 *pp.* $2.
In a New Orleans setting Christopher and his little turtle get lost, meet some amusing people, and are found and restored to his family.

BETSY'S LITTLE STAR. Written and illustrated by Carolyn Hayward. New York: William Morrow & Co. 157 *pp.* $2.
The story of Betsy's little sister, Star, who is four years old now and wants to go to kindergarten.

THE GRAY-NOSED KITTEN. By Miriam E. Mason. Illustrated by Marie C. Nichols. Boston: Houghton Mifflin Co. 118 *pp.* $2.
A small-town story of a boy and a kitten who got caught up in a tree and were rescued by the Fire Department, the policemen, and the mayor. The mother of the kitten, Mrs. Calico Jones, is amusingly characterized.

THE PINK MAPLE HOUSE. By Christine Noble Govan. Illustrated by Sari. New York: Aladdin Books. 284 *pp.* $2.50.
Polly Trent and her family move into a new house in the country, and Polly discovers how satisfying country life can be. A "family" story of natural, lovable people.

COWBOY JOE OF THE CIRCLE S. By Helen Rushmore. New York: Harcourt, Brace & Co. 147 *pp.* $2.
A ranch story for younger boys and girls. It has humor and the fascinating details of ranch

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Books for Teen Agers

Wait for Marcy
By ROSAMOND du JARDIN
Marcy is sixteen, pretty and a typical Junior Miss. Young girls will love reading about her joys and troubles, and the way she manages about dates, beaux and new clothes. $2.50

Big Doc's Girl
By MARY MEDEARIS
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An action-packed adventure story of two boys in the early 1900's when the great forests of Oregon were opened to homesteaders. $2.50

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life that appeal to children, and is illustrated with effective drawings by Peter Burchard.

PENNYWINK CARNIVAL. By Electa Clark. Illustrated by Albert Orbaan. Indianapolis: The Bobbs-Merrill Co. 208 *pp.* $2.
Further adventures of the Pennywink family in which Aunt Mehitabel arrives to manage the household while Mrs. Pennywick has a rest in Florida. A story that is as gay and funny and exciting as the first book about the Pennywinks.

PHILIPPE'S HILL. By Lee Kingman. Illustrated by Hildegard Woodward. New York: Doubleday & Co. 88 *pp.* $2.
A story for little children of winter in the Laurentian Mountains of Canada.

MARY LIZZIE. By Florence Musgrove. Illustrated by Robert Candy. Boston: Houghton Mifflin Co. 187 *pp.* $2.25.
A well-written, interesting story of Mary Lizzie Williams, who came from Wales to Ohio and learned to "belong" to America. The characters are all well drawn, and Mary Lizzie herself is vivid and alive.

WE MERRILY PUT TO SEA. By Theodora DuBois. Illustrated by Jean MacDonald Porter. New York: Doubleday & Co. 247 *pp.* $2.50.
A lively, entertaining story of three children who took a boat through the Inland Waterway from Long Island Sound to Florida.

JUST PLAIN MAGGIE. By Lorraine Beim. Illustrated by Barbara Cooney. New York: Harcourt, Brace & Co. 185 *pp.* $2.25.
The story of Maggie's summer at Sunset Lake Camp in Maine. An honest picture of a self-conscious little girl learning to be part of a group and to enjoy it.

PETER HOLT, P. K. By Jean Bothwell. Illustrated by Margaret Ayer. New York: Harcourt, Brace & Co. 241 *pp.* $2.50.
How Peter Holt, "Preacher's Kid," settled down in a strange town with his family. Peter's main interest was in his Belgian hares, but he found time to meet the members of his father's congregation, including old Mrs. Potter, who was rather a trial until Peter learned to understand her. This is a good story by the author of "The Thirteenth Stone."

HIGH SMOKE. Written and illustrated by Audrey Chalmers. New York: The Viking Press. 224 *pp.* $2.50.
Debby called her dollhouse "High Smoke." Through the magic of Uncle Dan, who was a vaudeville magician, a real house called "High Smoke" materialized in the "real" country. Debby was a child of the theatre, and her story combines interesting theatre characters with her home in the country.

ROCKY POINT CAMPERS. Written and illustrated by Jane Rietveld. New York: The Viking Press. 95 *pp.* $2.
The story of a summer of camping out in a park in Wisconsin. The campers are the Brown family—mother, father, Grandpa, Danny and Carrie. An amusing story, with many black-and-white pictures, for younger boys and girls.

THE MYSTERY AT ROBBERS' ROCK. By Duff McCoy. Illustrated by Sally Tate. Philadelphia: J. B. Lippincott Co. 157 *pp.* $2.
Boys and girls who like mystery stories will remember Jay-Jay Jenks and the mystery of Pickle Point. Here is another adventure with Jay-Jay as the detective.

CANYON TREASURE. By Olive W. Burt. Illustrated by Earl Mayan. Indianapolis: Bobbs-Merrill Co. 269 *pp.* $2.50.
The adventures of Gary Spencer, who goes to the canyon country and shares in the search for carnotite, the ore which yields uranium for atomic energy. A Western story for younger boys and girls.

WEST WIND. By Elizabeth Kyle. Illustrated by Berkeley Williams, Jr. Boston: Houghton Mifflin Co. 277 *pp.* $2.50.
A story of a "black-market" mystery off the coast of Scotland. By the author of "Holly Hotel."

THE DOLL'S CHRISTMAS. By Tasha Tudor. New York: Oxford University Press. No paging. $1.50.
To be reviewed December 9.

LUCY'S CHRISTMAS. By Anne Malloy. Illustrations by John O'Hara Cosgrave. Boston: Houghton Mifflin Co. 46 *pp.* $2.
To be reviewed December 9.

LOBLOLLY FARM. Written and illustrated by Madye Lee Chastain. New York: Harcourt, Brace & Co. 227 *pp.* $2.25.
Reviewed May 13.

MAPLE SUGAR FOR WINDYFOOT. By Frances Frost. Illustrated by Lee Townsend. New York: McGraw-Hill. 184 *pp.* $2.
Reviewed March 11.

THE WONDERFUL BAKER. By Mabel Leigh Hunt. Illustrated by Grace Paull. Philadelphia: J. B. Lippincott Co. 48 *pp.* $1.50.
Reviewed March 11.

INDIGO HILL. By Eleanor Frances Lattimore. New York: William Morrow & Co. 128 *pp.* $2.
Reviewed March 11.

DANNY AND THE DOG DOCTOR. By Jerrold Beim. Illustrated by Edgar Levy. New York: William Morrow & Co. No paging. $2.
Reviewed April 8.

A PONY FOR THE BOYS. By Sanford Tousey. Boston: Houghton Mifflin Co. 45 *pp.* $1.75.
Reviewed April 8.

THE SADDLE OF CARLOS PEREZ. By George E. Tait. Philadelphia: The Westminster Press. 87 *pp.* $2.
Reviewed August 12.

ABOUT CHARLIE. Written and illustrated by Inez Hogan. New York: E. P. Dutton & Co. 46 *pp.* $1.50.
Reviewed April 8.

LUCKY DAYS FOR JOHNNY. By Irene Smith. Illustrated by Kurt Wiese. New York: McGraw-Hill. 64 *pp.* $1.75.
Reviewed October 21.

UNCLE ANDY'S ISLAND. By Anne Malloy. Illustrated by Joshua Tolford. Boston: Houghton Mifflin Co. 242 *pp.* $2.50.
Reviewed May 13.

THE NEW BOY. By Mary Urmston. Illustrated by Brinton Turkle. New York: Doubleday & Co. 208 *pp.* $2.25.
Reviewed May 13.

THE HOMEMADE YEAR. By Mildred Lawrence. With illustrations by Susanne Suba. New York: Harcourt, Brace & Co. 217 *pp.* $2.25.
Reviewed October 21.

FOUR FARTHINGS AND A THIMBLE. By Margaret J. Baker. New York: Longmans, Green & Co. 150 *pp.* $2.50.
Reviewed May 13.

RIDE 'EM, PEGGY. By Eliza Balik. Illustrated by Paul Brown. Boston: Houghton Mifflin Co. 196 *pp.* $2.25.
Reviewed May 13.

THE SHINING SHOOTER. By Marion Renick. Illustrated by Dwight Logan. New York: Charles Scribner's Sons. 218 *pp.* $2.25.
Reviewed May 13.

WINDFALL FIDDLE. By Carl Carmer. Illustrated by Arthur Conrad. New York: Alfred A. Knopf. 175 *pp.* $2.50.
Reviewed May 13.

BILL AND HIS NEIGHBORS. By Lois Fisher. Boston: Houghton Mifflin Co. 55 *pp.* $1.75.
Reviewed May 13.

TOUGHEY. By Adele Steiner Burleson. Illustrated by Elizabeth Rice. Austin, Tex.: Steck Co. 119 *pp.* $2.50.
Reviewed September 16.

ROSES FOR BONNY-BELLE. By Martha Gwinn Kiser. Illustrated by Becky. New York: Random House. 137 *pp.* $2.
Reviewed September 16.

TEXAS TOMBOY. By Lois Lenski. Philadelphia: J. B. Lippincott Co. 180 *pp.* $2.50.
Reviewed September 16.

Stories for Older Boys and Girls

HOOFBEATS ON THE TRAIL. By Vivian Breck. Illustrated by Hubert Buel. New York: Doubleday & Co. 238 *pp.* $2.50.
The author of "High Trail" presents a story of the Sequoia Club in a month's camping trip in the high Sierras. The heroine, Cress Pomeroy, carries with her the problem of her future. It is not altogether solved, but Cress learns on the trip a good deal about human relationships. An excellent story for older girls.

MARGARET. By Janette Sebring Lowrey. New York: Harper & Bros. 277 *pp.* $2.50.
An unusual story for older girls. The background is Texas in the first decade of the twentieth century. It is the story of a girl's adjustment to a new way of life, and of divided loyalties. Atmosphere and characters are convincing, and the interest in Margaret and her problems never flags.

HURRICANE'S SECRET. By Richard Watkins. Illustrated by Lois Darling. New York: Harcourt, Brace & Co. 244 *pp.* $2.50.
An adventure story that tells of a buried treasure and its rescue by Rocky Ide and his friend Dan Foot. It will appeal especially to boys and girls who like "mysteries."

THE MISSING BROTHER. By Keith Robertson. Illustrated by Rafaello Busoni. New York: The Viking Press. 220 *pp.* $2.50.
The lively adventures of a high-school boy in a small town in Iowa. Ted Fowler runs into some strange characters when he lands in a gravel pit while hunting for red clay for his school. An excellent mystery story by the author of "The Dog Next Door."

MORNING LIGHT. By Kathleen Norris. Illustrated by Pelagie Doane. New York: Doubleday & Co. 246 *pp.* $2.50.
A story in the form of a diary kept by one of two red-headed twin girls who go to a Catholic boarding school in California. Mary Jo is an impetuous young person who gets into a good many scrapes. Her humor and frankness, the varied events in the school and at home in the big Carmichael family make a lively, interesting story.

CROSSWIND CANYON. By Margaret Ann Hubbard. New York: The Macmillan Co. 195 *pp.* $2.50.
An unusually good story that combines modern aviation and ranch life in the Dakota Badlands. The hero is a fourteen-year-old boy, Steve Austin.

THE SECRET OF THE LIGHTHOUSE. By Dorothy Smith. Illustrated by Jean MacDonald Porter. New York: Thomas Y. Crowell Co. 244 *pp.* $2.50.
The twins, with their older brother, take over a Long Island lighthouse abandoned by the Coast Guard and make it into a home. Incidentally, they discover a thief who is stealing valuable rugs and redyeing them for illegal sale. A good story with well-drawn characters.

SKYMOUNTAIN. By Amelia Elizabeth Walden. New York: William Morrow & Co. 244 *pp.* $2.50.
When Robin Young went to Skymountain College in Vermont she had beauty, plenty of money, and one objective—that of being the finest woman skier in the world. She found there a new set of values and, through adversity, learned that happiness lies not in what you have but in what you are. This is a love story that rings true.

BRIGHT COLLEGE YEAR. By Edith Bishop Sherman. New York: Doubleday & Co. 274 *pp.* $2.50.
The story of January Jones's freshman year at an Eastern college that might be Wellesley. A Yale sophomore from Jan's home state, Iowa, enters into it. Also Jan's determination to be a writer like her father.

SYLVAN CITY. By Nancy Paschal. Illustrated by Dorothy Bayley Morse. New York: The Viking Press. 254 *pp.* $2.
Callie Taylor goes from the farm to the city to enter a private school. They have struck oil on her father's land, and there is money enough now to give her pretty clothes and a good education. This is a good story of a girl who had grit enough to make the best of things wherever she was.

BLUEPRINT OF A DREAM. By Olga Townsend. New York: McGraw-Hill. 224 *pp.* $2.50.
Hope Blair's dream was to be an architect like her father and someday to plan and build her own house. This is the story of an exciting summer on a yacht while her father built an apartment house on Riverside Drive—a risky venture that required much faith and courage. It is, too, Hope's love story.

HAWTHORNE HOUSE. By Adele De Leeuw. New York: The Macmillan Co. 220 *pp.* $2.50.
About a lovely old house that was turned by the family into a guest house when its upkeep became too much for the family finances. Debbie, the heroine, is a particularly interesting girl, who learns that romance is where you find it.

TIM'S PLACE. By Eva Knox Evans. Illustrated by Bruno Frost. New York: G. P. Putnam's Sons. 185 *pp.* $2.50.
Just before Tim was killed in the Second World War he asked his family in New Hampshire to take and care for a young Austrian refugee he had met and grown fond of. This is the story of Stephen's coming to the farm, his problems, and his final adjustment to New England life.

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MOUNTAIN PONY AND THE ELKHORN MYSTERY. By Henry V. Larom. Illustrated by Ross Santée. New York: McGraw-Hill. 222 pp. $2.50.
A sequel to "Mountain Pony," this is an exciting tale of a buried treasure and Andy Marvin, who finds a mystery on his new ranch. End-paper maps and fine black-and-white drawings.

RIVER'S RIM. By Jane Abbott. Philadelphia: J. B. Lippincott Co. 254 pp. $2.75.
This is an adult novel that young people will undoubtedly find and enjoy. The scene is Northern New York State, and the time 1812. Quint Darby, the hero, is determined to start a fleet of ships to carry goods on the Great Lakes and —in spite of war—he succeeds.

MAKE WAY FOR THE BRAVE: The Oregon Quest. By Merritt Parmelee Allen. Decorations by Kreigh Collins. New York: Longmans, Green & Co. 236 pp. $2.50.
Reviewed September 16.

THE WIND BLOWS FREE. By Charles G. Wilson. Illustrated by Rafaello Busoni. New York: Ives Washburn. 199 pp. $2.50.
Reviewed June 10.

LET 'EM ROLL. Written and illustrated by Charles Michael Daugherty. New York: The Viking Press. 189 pp. $2.50.
Reviewed August 12.

DAVEY LOGAN, INTERNE. By Henry Gregor Felson. New York: E. P. Dutton & Co. 191 pp. $2.50.
Reviewed August 12.

DEBBIE OF THE GREEN GATE. By Helen F. Daringer. Illustrated by Edward Godwin. New York: Harcourt, Brace & Co. 232 pp. $2.50.
Reviewed March 11.

THE MUDHEN AND THE WALRUS. By Merritt Parmelee Allen. Decorated by Stephen J. Voorhies. New York: Longmans, Green & Co. 126 pp. $2.50.
Reviewed March 11.

ROD RIDES HIGH. By Donald Barr Chidsey. Doubleday & Co. 244 pp. $2.25.
Reviewed May 13.

THE CAPTAIN'S DAUGHTER. By Elizabeth Coatsworth. New York: The Macmillan Co. 198 pp. $2.50.
Reviewed May 13.

THE WIND'S IN THE WEST. By Ella Williams Porter. New York: The Macmillan Co. 163 pp. $2.50.
Reviewed May 13.

THE BLACK HORSE COMPANY. By Iris Vinton. New York: Dodd, Mead & Co. 273 pp. $2.50.
Reviewed May 13.

FARM BOY. Written and illustrated by Douglas Gorsline. New York: The Viking Press. 186 pp. $2.50.
Reviewed May 13.

SHIPMATES DOWN UNDER. By Dale Collins. Illustrated by Rafaello Busoni. New York: Holiday House. 188 pp. $2.25.
Reviewed June 10.

SAWDUST IN HIS SHOES. By Eloise Jarvis McGraw. New York: Coward-McCann. 247 pp. $2.50.
Reviewed June 10.

CHEE AND HIS PONY: The Story of a Navaho Boy. By Florence Hayes. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 262 pp. $2.50.
Reviewed June 10.

HIGH-WATER CARGO. By Edith M. Doran. Illustrated by Forrest Orr. New York: McGraw-Hill. 216 pp. $2.50.
Reviewed July 8.

TOPHILL ROAD. By Helen Garrett. Illustrated by Corydon Bell. New York: The Viking Press. 251 pp. $2.50.
Reviewed July 8.

TREASURE AT FIRST BASE. By Eleanor Clymer. Illustrated by Jean MacDonald Porter. New York: Dodd, Mead & Co. 248 pp. $2.50.
Reviewed July 8.

COCOS GOLD. By Ralph Hammond. New York: Harper & Bros. 266 pp. $2.
Reviewed August 12.

Foreign Adventure

JUNGLE CHILD. By Caroline Davis. Illustrated by Jean Martinez. New York: The Viking Press. 256 pp. $2.50.
The story of the little daughter of a British forester in the jungle of India. It is colored with the beauty and strangeness of the birds and animals and flowers. Elf is a product of her surroundings, devoted to the place and to the native people. Although it is about a child, it is for older boys and girls.

SU-MEI'S GOLDEN YEAR. By Margueritte Harmon Bro. Illustrated by Kurt Wiese. New York: Doubleday & Co. 246 pp. $2.50.
This is a fine story of China today. In her village Su-Mei and her friends take the advice of The Great School of the foreigners and save the wheat crop for themselves and their neighbors. It brings out the humor and loyalty of the Chinese country people and their devotion to the land.

WISHING BOY OF NEW NETHERLAND. By Maud Esther Dilliard. Illustrated by Albert Orbaan. New York: E. P. Dutton & Co. 187 pp. $2.50.
A story of a Dutch boy who lived on a farm on Long Island in the early days of our history. Many illustrations of William, the farm, and the family.

TEXAS STAR. By Enid LaMonte Meadowcroft. Illustrated by Lloyd Coe. New York: Thomas Y. Crowell Co. 148 pp. $2.
The adventures of young Andy Blake and his family, who went from Yonkers, New York, to Austin, Texas, just before the Lone Star State became part of the United States of America.

ETUK, THE ESKIMO HUNTER. By Miriam Macmillan. New York: Dodd, Mead & Co. 177 pp. $2.75.
The wife of the famous explorer tells a vigorous, detailed story of a young Eskimo boy in Northern Greenland. It is illustrated with black-and-white drawings by Kurt Wiese.

BARNEY HITS THE TRAIL. By Sara and Fred Machetanz. Illustrated by Fred Machetanz. New York: Charles Scribner's Sons. 195 pp. $2.
Barney spends a winter in an Alaskan village with his uncle. He goes to school and makes friends with the Eskimos and in the end discovers gold and establishes his claim. An adventure story for younger boys and girls.

THE FLOWERED DONKEY. By Margaret Mackay. Illustrated by Kurt Wiese. New York: The John Day Co. 91 pp. $2.25.
The story of how Little Flower and her brother Little Treasure were carried off on the back of their handsome but obstinate donkey and rescued by a camel caravan. Amusing drawings by Kurt Wiese illustrate this tale of China.

HORSEMAN'S ISLAND. By Marjorie Mary Oliver. Illustrated by Bill Wickham. Philadelphia: The Westminster Press. 155 pp. $2.50.
A sequel to "Riding Days," this is the story of a summer in Ireland on the old estate of Catherine's grandmother. A mystery on the little island in the lake and the native belief in the fairies add humor and atmosphere to a story that is dominated by Catherine's love for horses.

KNIGHT OF FLORENCE. By Margery Evernden. Illustrated by Rafaello Busoni. New York: Random House. 134 pp. $2.50.
Reviewed August 12.

QUEST IN THE DESERT. By Roy Chapman Andrews. Illustrated by Kurt Wiese. New York: The Viking Press. 192 pp. $2.50.
Reviewed June 10.

WILD TREK. By Jim Kjelgaard. New York: Holiday House. 253 pp. $2.50.
Reviewed July 8.

ARCTIC VENTURE. By Kenneth Gilbert. Illustrated by Clifford N. Geary. New York: Henry Holt & Co. 147 pp. $2.50.
Reviewed May 13.

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Animals & Birds

TICO-TICO. Photographs by Ylla. Story by Niccolo Tucci. Design by Robert Pontabry. New York: Harper & Bros. No paging. $2.
These photographs of Tico-Tico, the squirrel, and Palla, the kitten, playing, talking, dancing together, are extraordinary. There are other animals, too, and birds, and there is a nice story to provide the continuity; but it is the photographs and the design that make this picture book memorable.

THE HAUNTED HOUND. By Robb White. Illustrated by Louis Glanzman. New York: Doubleday & Co. 276 *pp.* $2.50.
The story of a boy and a dog on a farm in the South. Pot Likker, the dog, is a well-drawn dog character who is against the human race, but is won over by Jon.

BORN TO TROT. By Marguerite Henry. Illustrated by Wesley Dennis. New York: Rand McNally & Co. 224 *pp.* $2.75.
The true story of a trotting horse. The boy who owns her is the son of a great trainer of trotting horses. End-papers in color and many black-and-white drawings.

THE BLOOD BAY COLT. By Walter Farley. New York: Random House. 307 *pp.* $2.
Blood Bay is the second son of the famous Black Stallion, which is recommendation enough for the boys and girls who have read the Black Stallion stories.

THE TALL STALLION. By Eleanor Hoffman. Illustrated by Paul Brown. New York: Dodd, Mead & Co. 180 *pp.* $2.50.
A ranch story in which a horse, Copper, is the real hero, but Tom and Bess secretly train him for work with the cattle, and he is the one who catches the cattle thieves.

SURFMAN: The Adventures of a Coast Guard Dog. By Colonel S. P. Meek. New York: Alfred A. Knopf. 267 *pp.* $2.50.
The story of a Chesapeake retriever and his master, who is a machinist's mate in the U. S. Coast Guard. Rescues at sea and the solving of a mystery about the father of Surfman's master provide plot and action.

TURTLE RIVER FILLY. By Matt Armstrong. Illustrated by Charles Banks Wilson. New York: Doubleday & Co. 213 *pp.* $2.50.
Younger boys and girls will appreciate this story of Ramey Stone and the horse that he trained for racing on a Canadian river. Distinguished illustrations in black and white.

THE GENTLING OF JONATHAN. By Louise S. Rankin. Illustrated by Lee Townsend. New York: The Viking Press. 223 *pp.* $2.50.
The story of a boy and a horse in a little town in Nevada.

PONY SCHOOL. By Paul Brown. New York: Charles Scribner's Sons. No paging. $2.
Paul Brown's sketches of a tiny Shetland pony make this a book for all boys and girls who love horses. It is a story of a pony farm, written for the younger children but with an art value for everyone.

BLACK HORSE OF CULVER. By Helen Orr Watson. Illustrated by Bernard Garbutt. Boston: Houghton Mifflin Co. 186 *pp.* $2.50.
A story of West Point for older boys and girls, by the author of "Top Kick" and "Shavetail Sam."

PALOMINO AND OTHER HORSES: Edited and illustrated by Wesley Dennis. New York: World Publishing Co. 249 *pp.* $2.50.
Fourteen good stories about horses selected and illustrated by an artist known for his drawing of horses in motion. The authors range from Will James to Sarah Bowes-Lyon.

DUSTY'S RETURN. By Dorothy Childs Hogner. Illustrations by Nils Hogner. New York: Oxford University Press. 190 *pp.* $2.50.
The saga of a little burro in the American Southwest. It is really an adventure story with Dusty as the heroine. It is illustrated with very attractive black-and-white drawings.

SAGEBRUSH FILLY. By Eugenia Stone. Illustrated by Earl Mayan. New York: Alfred A. Knopf. 186 *pp.* $2.50.
An appealing story of a horse that was brought up from babyhood by a brother and sister on a ranch in Nevada. Illustrated with excellent black-and-white drawings.

COPPER KHAN. By Dorothy Lyons. Illustrated by Wesley Dennis. New York: Harcourt, Brace & Co. 232 *pp.* $2.50.
Connie McGuire, whose love for horses is shown in "Golden Sovereign" and "Silver Birch," takes a horse with a broken leg, cures it with the help of Dr. Casey, and trains it for racing. An exciting story that moves along swiftly to a dramatic climax.

CATS OF DESTINY. By Fairfax Downey. With pen-and-ink illustrations by Paul Brown. New York: Charles Scribner's Sons. 170 *pp.* $2.50.

—Virginia Lee Maxon (aged seven).

Thirty-eight short biographies of famous cats, from the Egyptian Mau to a Greenwich Village cat who helped edit a newspaper. A companion volume to "Dogs of Destiny."

CATS. Written and illustrated by Wilfrid S. Bronson. New York: Harcourt, Brace & Co. No paging. $2.
This might be called "The Complete Cat Book." It gives in text and drawings the characteristics and the needs of all kinds of cats. It tells how to care for them and train them. The drawings, on every page, make it a fascinating picture book.

HUNTING AMERICAN BEARS. By Frank C. Hibben. Illustrated by Paul Bransom. Philadelphia: J. B. Lippincott Co. 247 *pp.* $5.
A factual account of the various bears of America and of hunting and observing them. It ranges from the Far North to New Mexico. It shows a certain sympathy with even the fiercest of the bears and tells of many combats between bear and man. There are four stunning double-page drawings, printed in sepia.

DUFF: The Story of a Bear. By William Marshall Rush. Illustrated by Gardell Dano Christensen. New York: Longmans, Green & Co. 149 *pp.* $2.25.
"Red Fox of the Kinapoo" is the story of a Rocky Mountain bear, from his first year to his triumph over stronger bears as he becomes a leader. For younger boys and girls.

THE WAHOO BOBCAT. By Joseph Wharton Lippincott. Illustrated by Paul Branson. Philadelphia: J. B. Lippincott Co. 207 *pp.* $2.50.
The dramatic story of a wild cat in the Florida swamps and a boy who establishes a curious friendship with him. Drawings and a "double-spread" in color illustrate it.

TRAPPED BY THE MOUNTAIN STORM. By Aileen Fisher. Illustrated by J. Fred Collins. New York: Aladdin Books. 214 *pp.* $2.
The story, told for younger boys and girls, of four animals and a bird that are caught in the Rockies in a storm. The animals are the Bighorn, the mountain lion, the rabbit, and the marten.

SOUTH POLE HUSKY. By Charles S. Strong. Decorations by Joseph A. Farren. New York: Longmans, Green & Co. 295 *pp.* $2.75.
Reviewed April 8.

GRAY LANCE. By Gerald Raftery. New York: William Morrow & Co. 223 *pp.* $2.
Reviewed April 8.

HANS: A Dog of the Border Patrol. By Colonel S. P. Meek. New York: Alfred A. Knopf. 253 *pp.* $2.50.
Reviewed April 8.

THE DOG NEXT DOOR. By Keith Robertson. Illustrated by Morgan Dennis. New York: The Viking Press. 222 *pp.* $2.60.
Reviewed April 8.

DOG SHOW: A Selection of Favorite Dog Stories. Compiled by Wilhelmina Harper with portraits of real dogs by Marie C. Nichols. Boston: Houghton Mifflin Co. 182 *pp.* $2.75.
Reviewed April 8.

A HORSE OF HER OWN. By Ruby Ferguson. Illustrated by Caney. New York: Dodd, Mead & Co. 192 *pp.* $2.50
Reviewed April 8.

THE FIRST BOOK OF CATS. By Gladys Taber. Pictures by Bob Kuhn. New York: Franklin Watts. No paging. $1.50.
Reviewed April 8.

WILD ANIMALS OF THE SOUTHWEST. By George Cory Franklin. Illustrated by L. D. Cram. Boston: Houghton Mifflin Co. 214 *pp.* $2.50.
Reviewed September 16.

SCHOOLROOM ZOO. By Catherine Woolley. Illustrated by Iris Beatty Johnson. New York: William Morrow & Co. 191 *pp.* $2.
Reviewed September 16.

FROGS AND TOADS. By Herbert S. Zim. Illustrated by Joy Buba. New York: William Morrow & Co. No paging. $2.
Reviewed April 8.

OWLS. By Herbert S. Zim. Illustrated by James Gordon Irving. New York: William Morrow & Co. No paging. $2.
Reviewed September 16.

The Arts

THE GOOD RAIN. By Alice E. Goudey. Illustrated by Nora S. Unwin. New York: Aladdin Books. No paging. $1.75
A picture book, printed in blue and yellow, that dramatizes the drought that worried New York and other parts of the country last year. The drawings are eloquent of the country and the city when water is scarce. The text is simple and poetical in its wording.

SONG OF THE SEASONS. By Addison Webb. Illustrated by Charles L. Ripper. New York: William Morrow & Co. 127 *pp.* $2.50.
Reviewed October 21.

PICTURES OF FRANCE BY HER CHILDREN. With text by Marion B. Cothern. New York: Oxford University Press. No paging. $1.50.
Reviewed May 13.

BOATS AND HOW TO DRAW THEM. By Amy Hobedoom. New York: Vanguard Press. 40 *pp.* $1.50.
Reviewed August 12.

CHRISTMAS PLAYS FOR YOUNG ACTORS. Edited by A. S. Burack. Boston: Plays, Inc. 308 *pp.* $2.75.
This book supplies a long-felt want. It gives royalty-free plays for holiday use, dividing them into four groups: Older Boys and Girls, Intermediates, Primary Grades, and Radio. There are full production notes.

RADIO PLAYS FOR YOUNG PEOPLE. By Walter Hackett. With an introduction by Norman Corwin. Boston: Plays, Inc. 277 *pp.* $2.75.
Reviewed August 12.

THE NEW SINGING TIME. By Satis N. Coleman. Illustrated by Ruth Carroll. New York: John Day Co. 32 *pp.* $2.50.
A new collection of songs for little children by the teacher of creative music at Teacher's College, Columbia University. Each page is attractively illustrated. It is a picture book as well as a song book.

THE THEATRE FOR CHILDREN. By Winifred Ward. Drawings by Charles Vance. The Children's Theatre Press. 317 *pp.*
Reviewed August 12.

SONGS TO GROW ON: A Collection of American Folk Songs for Children. By Beatrice Landeck. Piano settings by Florence White. Designed and illustrated by David Stone Martin. New York: William Sloane Assoc. 128 *pp.* $2.95.
Sixty songs arranged with informing notes for younger and older children.

DEDICATION: The Love Story of Clara and Robert Schumann. By Sigmund Spaeth. New York: Henry Holt & Co. 180 *pp.* $3.
Reviewed August 12.

ANTONIN DVORAK: Composer from Bohemia. By Claire Lee Purdy. New York: Julian Messner. 200 *pp.* $2.75.
The full story of the man who composed "The New World Symphony."

Faiths of the World

ALWAYS THERE IS GOD. By Robbie Trent. Pictured by Elinore Blaisdell. New York: Abingdon-Cokesbury Press. No paging. $2.
In words and pictures this tells of the presence of God in nature and in the goodness of man. In picture-book form, it would be suitable for boys and girls of almost any age.

BOY OF NAZARETH. By Marian Keith. Illustrated by Arthur Harper. New York: Abingdon-Cokesbury Press. 158 *pp.* $2.
This is a revised edition of "Glad Days in Galilee," an imaginative picture of Jesus as a child.

Sports

KEYSTONE KELLY. By Jackson Scholz. New York: William Morrow & Co. 250 *pp.* $2.50.
Bill Kelly is the hero of an unusually good baseball story. Thrust too early into Big

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League playing, he is helped in his problems by a wise father. There are vigor and a touch of humor in the action on the field.

WARREN OF WEST POINT. By R. G. Emery. Philadelphia: Macrae Smith Co. 202 *pp.* $2.50.
A basketball story that takes place at the United States Military Academy. Larry Warren is from the Middle West.

FIGHTING FIVE. By William Heuman. New York: William Morrow & Co. 189 *pp.* $2.50.
A basketball story set in a small New England college. The hero, Jay Blaisdell, comes from a larger college in a rather scornful mood. But he finds a fine coach and some good players. Partly through his skill and his developing loyalty, the team reaches a high standing.

TOURNAMENT TRAIL. By Tom Koch. New York: Lothrop, Lee & Shepard. 185 *pp.* $2.
Reviewed May 13.

THE GREAT BASEBALL MANAGERS. By Charles B. Cleveland. New York: Thomas Y. Crowell Co. 250 *pp.* $3.
Reviewed May 13.

CONNIE MACK'S BASEBALL BOOK. Foreword by Red Smith. Illustrated by Floyd Torbet. New York: Alfred A. Knopf. 234 *pp.* **$2.50.**
Reviewed July 8.

SQUEEZE PLAY. By Colin Locklons. New York: Thomas Y. Crowell Co. 207 *pp.* $2.25.
Reviewed July 8.

Biography

BENJAMIN FRANKLIN. By Ingri and Edgar Parin d'Aulaire. New York: Doubleday & Co. No paging. $2.50.
This beautiful picture book not only tells the full story of Benjamin Franklin but gives his sayings on each page, framed in Pennsylvania Dutch designs in color. It is one of the loveliest of the picture books made by these artists.

LITTLE BRITCHES: Father and I Were Ranchers. By Ralph Moody. Illustrated by Edward Shenton. New York: W. W. Norton & Co. 260 *pp.* $3.
A true and deeply satisfying story of a New Hampshire family on a ranch in Colorado. It is told by the oldest boy. All the difficulty and hardship that they meet is lightened by the love between Young Britches and his father and the warmth and humor of family life. It is an unusual book and deserves a long and happy career.

ABRAHAM LINCOLN: An Initial Biography. Told and illustrated by Genevieve Foster. New York: Charles Scribner's Sons. 111 *pp.* $2.
Like Miss Foster's biography of George Washington last year, this is designed and written for younger boys and girls. The colors used are brown and green. The story is told simply and concisely but with deep feeling.

THE STORY OF LEWIS CARROLL. By Roger Lancelyn Green. New York: Henry Schuman. 181 *pp.* $2.
A delightfully written biography of the Reverend Charles L. Dodgson which will interest both children and adults. The Oxford background is beautifully drawn, and the children who first listened to the story of "Alice" are made vivid through letters and photographs. It has a bibliography of books by and about Lewis Carroll.

THE GREENWOOD TREE: A Portrait of William Shakespeare. By Edward and Stephani Godwin. Illustrated by the authors. New York: E. P. Dutton & Co. 178 *pp.* $2.50.
A biography of Shakespeare for young people that dwells especially on Stratford, its people, and the Shakespeare family.

WILL ROGERS, THE BOY ROPER. By Donald and Beth Day. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 201 *pp.* $2.25.
The story for younger boys and girls of the early life of a great American. It has many vigorous black-and-white illustrations.

MARIE ANTOINETTE: Daughter of an Empress. By Marguerite Vance. Illustrated by Nedda Walker. New York: E. P. Dutton & Co. 159 *pp.* $2.50.
A biography that rather idealizes its subject, its tragic ending softened by the courage and dignity that the Queen showed. It is illustrated with very lovely drawings.

THE SWAMP FOX. By Marion Marsh Brown. Philadelphia: The Westminster Press. 185 *pp.* $2.50.
This story of Francis Marion, who led the fight against the British in the South during the Revolutionary War, is written as fiction but founded on fact. It reveals him as a man of great courage and initiative.

CHAIM WEIZMANN: Builder of a Nation. By Rachel Baker. New York: Julian Messner. 180 *pp.* $2.75.
The biography for older boys and girls of the first President of the Republic of Israel.

PAUL REVERE AND THE MINUTE MEN. By Dorothy Canfield Fisher. Illustrated by Norman Price. New York: Random House. 181 *pp.* $1.50.
One of the Landmark Books, this gives a convincing picture of Boston in the eighteenth century and of Paul Revere and his family.

POCAHONTAS AND CAPTAIN JOHN SMITH. By Marie Lawson. Illustrated by William Sharp. New York: Random House. 185 *pp.* $1.50.
The story of the Virginia Colony. It tells, too, the tale of the lost colony on Roanoke Island. Many illustrations printed in brown and black.

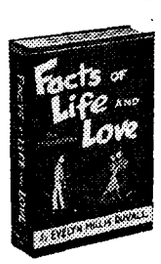
THE WRIGHT BROTHERS: Pioneers of American Aviation. By Quentin Reynolds. Illustrated by Jacob Landau. New York: Random House. 183 *pp.* $1.50.
An extremely interesting story, for younger boys and girls, of Wilbur and Orville Wright, beginning with their childhood and emphasizing the influence of a remarkable mother.

VISIBILITY UNLIMITED. By Dick Grace. New York: Longmans, Green & Co. 276 *pp.* $2.75.
Reviewed May 13.

NEXT YEAR IN JERUSALEM: The Story of Theodor Herzl. By Nina Brown Baker. New York: Harcourt, Brace & Co. 186 *pp.* $2.50.
Reviewed May 13.

CRAZY HORSE. By Shannon Garst. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 260 *pp.* $2.75.
Reviewed May 13.

RESTLESS JOHNNY: The Story of Johnny Appleseed. By Ruth Langland Holberg. New



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York: Thomas Y. Crowell Co. 210 *pp.* $2.50.
Reviewed May 13.

BETTER KNOWN AS JOHNNY APPLESEED. By Mabel Leigh Hunt. Illustrated by James Daugherty. Philadelphia: J. B. Lippincott Co. 212 *pp.* $2.50.
Reviewed October 21.

GANDHI: Fighter Without a Sword. By Jeanette Eaton. Illustrated by Ralph Ray. New York: William Morrow & Co. 253 *pp.* $3.
Reviewed October 21.

FAMOUS MEN OF MEDICINE. By Caroline A. Chandler. New York: Dodd, Mead & Co. 140 *pp.* $2.50.
Reviewed May 13.

FAMOUS AMERICAN POETS. By Laura Benét. Illustrated with photographs. New York: Dodd, Mead & Co. 183 *pp.* $2.50.
Reviewed May 13.

FAMOUS AMERICAN MARINES. By Charles Lee Lewis. Illustrated by Albin V. Webber. Boston: L. C. Page & Co. 375 *pp.* $3.75.
Reviewed May 13.

COMMODORE BARRY, NAVAL HERO. By Francis E. Benz. New York: Dodd, Mead & Co. 241 *pp.* $2.50.
Reviewed August 12.

BAY OF THE NORTH: The Story of Pierre Radisson. By Ronald Syme. Illustrated by Ralph Ray. New York: William Morrow & Co. 192 *pp.* $2.50.
Reviewed August 12.

Background of History

THE PAGEANT OF RUSSIAN HISTORY. By Elizabeth Seeger. Decorations and maps by Bernard Watkins and Erik Magons. New York: Longmans, Green & Co. 433 *pp.* $4.50.
A story of Russia and its people that will be for many years to come an invaluable book for young people and for adults. It is notable for its clarity and integrity and for its easy, flowing style. It carries Russia's story down through the Second World War.

PARTNERS—THE UNITED NATIONS AND YOUTH. By Eleanor Roosevelt and Helen Ferris. Illustrated with photographs. New York: Doubleday & Co. 144 *pp.* $2.50.
A stimulating, often dramatic story of the agencies of the United Nations that are lifting the standard of life for children and young people all over the world. It is illustrated with photographs from thirty-five countries. It will be reviewed, after publication, in a later issue.

FLAGS OF THE UNITED NATIONS. Edited by Bertram Gabriel, Jr. New York: Samuel Gabriel & Sons. No paging. $1.50.
A large picture book, this has a black-and-white drawing for each country in the United Nations, showing its capital city and its background. Flags of the United Nations in color are enclosed in a cellophane case.

MONSTERS OF OLD LOS ANGELES: The Pre-historic Animals of the La Brea Tar Pits. By Charles M. Martin. Illustrated by Herb Rayburn. New York: The Viking Press. 127 *pp.* $2.50.
A scientist makes a racoon the hero of this account of the birds and animals that lived forty thousand years ago in what is now Los Angeles. The racoon was one of the few that escaped from the tar pits in which the remains of prehistoric animals have been found since 1875. This is illustrated with well-designed and scientifically accurate drawings.

ELIZABETH OF THE MAYFLOWER. By Myrtle Jamison Trachsel. Illustrated by Stephani Godwin. New York: The Macmillan Co. 207 *pp.* $2.50.
A novel that tells of the crossing in the *Mayflower* and of the first two winters in Plymouth. In the end the heroine—Elizabeth Tilley—marries John Howland. It is a documented story, told by a direct descendant of the two chief characters.

THE ROAD RUNS BOTH WAYS. By Erick Berry. New York: The Macmillan Co. 196 *pp.* $2.50.
A story of the Albany Postroad and two rival companies that fight for the franchise. Rett Apley is the hero, and there are a pretty girl and the hint of a romance. Like "Hearthstone in the Wilderness" it has excellent historical background and convincing, interesting characters.

HISTORY CAN BE FUN. By Munro Leaf. Philadelphia: J. B. Lippincott Co. 64 *pp.* $1.75.
In the format of his other books, illustrated with his amusing drawings, Munro Leaf traces the development of civilization from the cave men to today. It is clear in continuity, logical, and hopeful and ends with a statement about the United Nations.

A CHEESE FOR LAFAYETTE. By Elizabeth Meg. Illustrated by Helen Belkin. New York: G. P. Putnam's Sons. 32 *pp.* $1.50.
In an old second-hand book the two authors of this little story found a record of a five-hundred-pound cheese sent by the people of Nantucket to Lafayette not long after the Revolutionary War. This is the story of the famous cheese, told for younger boys and girls and illustrated with black-and-red drawings.

FIRST ADVENTURE. By Elizabeth Coatsworth. Illustrated by Ralph Ray. New York: The Macmillan Co. 60 *pp.* $1.50.
A story for younger children of a little boy and a dog who wandered away from the Plymouth Colony, were cared for by Indians, and finally returned to the Colony. It is founded upon authentic records.

THE VOYAGES OF CHRISTOPHER COLUMBUS. Written and illustrated by Armstrong Sperry. New York: Random House. 186 *pp.* $1.50.
One of the new series called The Landmark Books, this is the story of the great discoverer written and illustrated for the younger boys and girls. It brings out his courage and tenacity and the tremendous obstacles he met and conquered. A handsome book, with end-papers in color.

THE CALIFORNIA GOLD RUSH. By May McNeer. Illustrated by Lynd Ward. New York: Random House. 184 *pp.* $1.50.
The story, told for younger boys and girls, of a famous period in our history. It is one of The Landmark Books and has end-papers and chapter headings by Lynd Ward. The greenish-yellow color printed over them rather detracts from their value.

LEE AND GRANT AT APPOMATTOX. By Mackinlay Kantor. Illustrated by Donald McKay. New York: Random House. 175 *pp.* $1.50.
This word picture of the surrender of the Confederate Army in the McLean's house at Appomattox and the hours preceding and following the surrender is vivid and impressive. The format of the book seems too young for the text. It is really a story for older boys and girls, or even for adults.

THE BUILDING OF THE FIRST TRANS-CONTINENTAL RAILROAD. By Adele Nathan. Illustrated by Edward A. Wilson. New York: Random House. 180 *pp.* $1.50.
This tale of the Pacific Railroad and the men who envisioned and built it is as good as an adventure story. It is told in the terms of the people who lived when it was being built. Large type, wide margins, and many illustrations make it a book that will attract younger boys and girls as well as older ones.

THE PONY EXPRESS. By Samuel Hopkins Adams. Illustrated by Lee J. Ames. New York: Random House. 185 *pp.* $1.50.
The vigorous and often exciting story of the development and the routes of the Pony Express. It leaves an impression of courageous and resourceful Americans who took great risks in the service of their country.

OUR INDEPENDENCE AND THE CONSTITUTION. By Dorthy Canfield Fisher. Illustrated by Robert Doremus. New York: Random House. 188 *pp.* $1.50.
This story of the day in Philadelphia on which the Declaration of Independence was signed centers around little Debby, to whom Franklin and Jefferson made the "Report to Debby" and her family.

PASSAGE TO AMERICA. By Katherine B. Shippen. New York: Harper & Bros. 224 *pp.* $2.50.
Reviewed October 21.

SHIPS THAT MADE HISTORY. By Helen Mitchell and W. N. Wilson. New York: McGraw-Hill. 96 *pp.* $2.50.
Reviewed March 11.

Picture Credits

Hal McIntosh, *SRL* cover artist, designed the opening page of this juvenile section, using illustrations from "The Flowered Donkey" (John Day), "The Good Rain" (Aladdin), "The Graymouse Family" (Crowell), "Happy, Hero and Judge" (Abingdon - Cokesbury), "Kiki Skates" (Doubleday), "The Man Who Didn't Wash His Dishes" (Doubleday), "Noah and His Ark" (Little, Brown), "Owls" (Morrow), "Guest in the Desert" (Viking), "Rosa-Too-Little" (Doubleday), "The Saddle of Carlos Perez" (Westminster), and "Sawdust in His Shoes" (Coward-McCann).

THE QUEEN ELIZABETH STORY. By Rosemary Sutliff. Illustrated by C. Walter Hodges. London: Oxford University Press. 208 *pp.* $2.
Reviewed October 21.

THE LAND AND THE PEOPLE OF ISRAEL. By Gail Hoffman. Portraits of the Nations Series. Philadelphia: J. B. Lippincott Co. 118 *pp.* $2.50.
Reviewed July 8.

SOUTHWEST ROUNDUP. By Anne Merriman Peck. Illustrated by the author. New York: Dodd, Mead & Co. 248 *pp.* $2.75.
Reviewed July 8.

THE PICTURE STORY OF HAWAII. By Hester O'Neill. Pictures by Ursula Koering. Philadelphia: David McKay Co. No paging. $2.50.
Reviewed September 16.

Science and Hobbies

DIESEL-ELECTRIC 4030. *By Augusta and Henry Billings. New York: The Viking Press.* 72 *pp.* $2.50.
In a trip on a New York Central Diesel engine from New York to Albany text and lithographs show exactly what happened on the way. It is an informing and interesting story, and the lithographs are very beautiful.

MILESTONES OF MEDICINE. By Ruth Fox. New York: Random House. 237 *pp.* $2.75.
Like "Great Men of Medicine," this is an exceptionally readable book. It describes the fight against disease and the various medicines and treatments that have been found through experimentation, vitamins, insulin, penicillin, X-ray, and radium.

WORLDS IN THE SKY. By Carroll Lane Fenton and Mildred Adams Fenton. New York: John Day Co. 96 *pp.* $2.50.
In a very attractive book with many illustrations printed in dark blue ink, the authors tell of the earth, the sun, the moon, the comets, meteorites, and the stars. The text is simple but comprehensive and would be understood by fairly young boys and girls.

PEBBLE IN THE SKY. By Isaac Asimov. New York: Doubleday & Co. 223 *pp.* $1.
A science-fiction story that takes the reader farther ahead in time than any of these stories —so far. Earth has been destroyed by radioactive energy. The planets are inhabited. It is the Galectic Era 827. The hero is a tailor of Chicago who is projected into the future. A novel with well-defined characters and an uncanny atmosphere.

FARMER IN THE SKY. By Robert A. Heinlein. Illustrated by Clifford Geary. New York: Charles Scribner's Sons. 216 *pp.* $2.50.
A science-fiction story of an earth boy who settled on Ganymede, one of the moons of Jupiter, and with his father started a farm there. The time is the twenty-second century.

THE FIRST BOOK OF STONES. By M. B. Cormack. Pictures by M. K. Scott. New York: Franklin Watts. 93 *pp.* $1.50.
Many black-and-white drawings and end-papers showing the different stone formations make this an attractive-looking book. It is a simple geology and perhaps the beginning of a new hobby.

POPULAR SCIENTIFIC RECREATIONS. By Professor A. M. Low. New York: Roy Publishers. 256 *pp.* $2.50.
A series of experiments in light, heat, sound, and in chemistry that can be made by amateurs with inexpensive apparatus and without danger. It is illustrated with diagrams and with photographs printed in sepia.

PLAYTIME FOR YOU. By G. Warren Schloat, Jr. New York: Charles Scribner's Sons. 64 *pp.* $2.
All sorts of simple things that little children can do with easily obtained things, illustrated with a series of photographs of a little boy and a little girl doing them. It might be the first step toward interesting hobbies.

WHAT CAN I DO NOW? Written and illustrated by Emily R. Dow. New York: Aladdin Books. 127 *pp.* $1.95.
Directions for making all sorts of simple things with inexpensive materials. Suggestions for celebrating holidays.

MORE EXPERIMENTS IN SCIENCE. By Nelson F. Beeler and Franklyn M. Branley. Illustrated by A. W. Revell. New York: Thomas Y. Crowell Co. 176 *pp.* $2.50.
Reviewed May 13.

HERE'S YOUR HOBBY. Written and illustrated by Harry Zarchy. New York: Alfred A. Knopf. 237 *pp.* $2.50.
Reviewed May 13.

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MAKE IT YOURSELF. By Bernice Wells Carlson. Illustrated by Aline Hansens. New York: Abingdon-Cokesbury Press. 160 *pp.* $2.
Reviewed May 13.

SEA AND SHORE. By Clarence J. Hylander. New York: The Macmillan Co. 248 *pp.* $3.
Reviewed July 8.

FLOWERS: A Guide to Familiar American Wild Flowers. By Herbert S. Zim and Alexander C. Martin. Illustrated by Rudolf Freund. New York: Simon & Schuster. 157 *pp.* $1.
Reviewed July 8.

GOING TO CAMP: A Guide to Good Camping. By Helen L. Beck. Illustrated by Max Barsis. New York: Stephen Daye Press. 163 *pp.* $1.95.
Reviewed July 8.

STRANGE SEA LIFE. By Gladys V. Robertson and Vera M. Graham. Illustrated by Michael Bevans. New York: Henry Holt & Co. 115 *pp.* $2.50.
Reviewed July 8.

IN WOODS AND FIELDS. Written and illustrated by Margaret Waring Buck. New York: Abingdon-Cokesbury Press. 96 *pp. Cloth* $3. *Paper* $1.75.
Reviewed March 11.

FUN WITH FABRICS. By Joseph Leeming. Philadelphia: J. B. Lippincott Co. 96 *pp.* $2.50.
Reviewed May 13.

New Editions

CALICO THE WONDER HORSE: Or the Saga of Stewy Stinker. Story and pictures by Virginia Lee Burton. Boston: Houghton Mifflin Co. 58 *pp.* $2.
A new edition, printed on paper of different colors, of a story that is as lively as a comic-strip and very much better.

PETER PAN. Story by J. M. Barrie. Illustrated by Nora Unwin. New York: Charles Scribner's Sons. 242 *pp.* $2.50.
As Jean Arthur has brought a new interpretation of Peter to the theatre, so Nora Unwin gives him a more subtle personality in her drawings. Clear type, an attractive binding, and the illustrations make this an edition that will please both children and their elders.

THE ARTHUR RACKHAM FAIRY BOOK: A Book of Old Favorites with New Illustrations. Philadelphia: J. B. Lippincott Co. 287 *pp.* $3.
A reprinting of old fairy tales with the Rackham drawings in color and in black and white.

BIG DOC'S GIRL. By Mary Medearis. Philadelphia: J. B. Lippincott Co. 191 *pp.* $2.50.
Maureen Daly writes a foreword to this new edition of the story of Mary Clayborne first published in 1942.

WINNIE-THE-POOH. THE HOUSE AT POOH CORNER. WHEN WE WERE VERY YOUNG. NOW WE ARE SIX. By A. A. Milne. New York: E. P. Dutton & Co. $1.75 *each.*
A uniform edition bound in cloth, with new type and added illustrations of four little books that have become classics in England and in the United States.

FIVE LITTLE PEPPERS. By Margaret Sidney. Illustrated by Nettie Weber. Introduction by May Lamberton Becker. Cleveland: The World Publishing Co. 256 *pp.* $1.25.
The Rainbow Classic edition of a story that has been popular for more than half a century.

LAD: A Dog. By Albert Payson Terhune. With illustrations by Ralph Ray. New York: Grosset & Dunlap. 277 *pp.* $1.
A new edition of a dog story that will never lose its popularity. The frontispiece and end-papers are new and very effective.

BLACK BEAUTY: The Autobiography of a Horse. By Anna Sewell. Illustrated by George Ford Morris. Introduction by Angelo Patri. Philadelphia: J. B. Lippincott Co. 237 *pp.* $2.50.
The latest of the attractive and durable Lippincott Classics with drawings in black and white and in color that are more satisfying than in any previous edition.

KING ARTHUR AND HIS KNIGHTS. By Mary Macleod. Illustrated by Alexander Dobkin. Introduction by May Lamberton Becker. Cleveland: The World Publishing Co. 358 *pp.* $1.25.
The Rainbow Classic edition with illustrations and end-papers in color.

THE FABLES OF AESOP. Selected, told anew, and their history traced by Joseph Jacobs. Illustrated by Kurt Wiese. New York: The Macmillan Co. 174 *pp.* $2.
This translation, long a favorite with the children, has been reissued in the Children's Classics. The humorous and dramatic drawings, printed in a reddish brown, are by one of the best known and most popular American illustrators.

AT THE BACK OF THE NORTH WIND. By George MacDonald. Illustrated by George and Doris Hauman. New York: The Macmillan Co. 402 *pp.* $2.
Delicate drawings, printed in gray-blue and black, illustrate this new edition of the justly famous story of little Diamond and the North Wind.

THE BOOK OF SHERLOCK HOLMES. By A. Conan Doyle. Illustrated by Charlotte Ross. Introduction by May Lamberton Becker. Cleveland: The World Publishing Co. 320 *pp.* $1.25.
Six of the famous stories in attractive format with illustrations and end-papers in color.

LITTLE MEN. By Louisa M. Alcott. Illustrated By Hilda van Stockum. Introduction by May Lamberton Becker. Cleveland: World Publishing Co. 303 *pp.* $1.25.
The illustrations for this Rainbow Classic edition of this story are so satisfying that we wish they had illustrated it from the very beginning of its career. They are in color with black-and-white chapter headings.

BORU: The Story of an Irish Wolfhound. By J. Allan Dunn. New York: Grosset & Dunlap. $1
JUNEAU: The Sleigh Dog. By West Lathrop. The same.
BIG RED. By Jim Kjelgaard. The same.
Inexpensive editions of three excellent dog stories.

YOUNG PEOPLE'S BOOK OF JET PROPULSION. By Frank Ross, Jr. New York: Lothrop, Lee & Shepard. 167 *pp.* $2.75.
A revised edition. Reviewed May 13.

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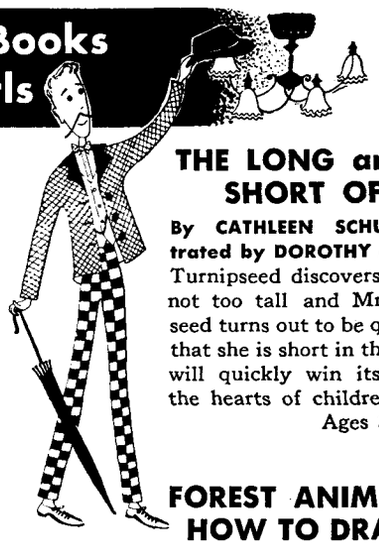

THE MERRY MEN OF GOTHAM

By M. A. JAGENDORF. Illustrated by SHANE MILLER. The author of TYLL ULENSPIEGEL'S MERRY PRANKS takes young readers back to days when the merry and wise men of Gotham persuaded King John they were the biggest fools in the land.
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FICTION

(*Continued from page* 15)

in: it is charming and old-fashioned, or should we call it timeless? Our contemporaneousness too often makes us confuse the two terms. The sophisticated reader need not be ashamed of Ludar and Tony, charming persons both, a contrast to the more hardboiled specimens produced by a depression and two world wars.

Fiction Notes

THE YEARS DIVIDE US, by James Gordon. Roy Publishers. $2.75. "The Years Divide Us" is a fluent and mildly entertaining conversation piece from the pen of a British writer with a keen ear for the dialogue of his countrymen. Whether spoken or written, such Briticisms as "It's a lovely trolleybus, isn't it?" or "What a bloody little romantic you are" make a pleasant assault upon the audio-visual senses of Americans. When they appear, however, as substitutes for flesh-and-blood people, even such pleasantries can be tiring. Narrated in the first person by John, a Scotland Yard detective, the story concerns his assignment to investigate Communists and fellow travelers for the safety of the Empire. When he falls in love with Joan Wilbur, the Yard's Number-One Suspect, his verbosity about reason and passion, love and duty, slow the story to a painful pace. Mr. Gordon's other characters are all properly disillusioned misfits, equally verbose about sex and lost causes. John's dilemma—"Can a man love a woman and at the same time betray her to the authorities?"—will amuse you for an evening if you've nothing else to do.

—JOSEPH M. GRANT.

THE EDGE OF TIME, by Loula Grace Erdman. Dodd, Mead. $3. Bethany Fulton was born in 1866 in a tiny Missouri town near the trail where the lean Texas cattle passed on their dusty way to shipping in Kansas City or St. Joe. There was magic in the name of faraway, unknown Texas for all the men, and most of all for Wade Cameron, whom Bethany had loved from childhood. When Wade, with homestead claim filed, came back from Texas in 1885 to claim the promise of Rosemary, Bethany's pretty and coquettish cousin, Rosemary chose the home-town banker instead. So it is Bethany who, after a quiet wedding, drives off in a covered wagon with Wade.

This is the story of the first homesteaders in the Texas Panhandle, in those maybe-yes, maybe-no days before the railroad came and when the cattle men still looked on a farmer's fence with hatred born of fear; more particularly it is the story of the women who bested the hardships and the monotonies. Bethany is the symbol for them all, her gentleness and determination confronting the unyielding immensities of plains and sky. She was young and afraid and lonely, but she proved more unyielding than the forces of the land and the weather. And essentially the homesteader's staying power depended on that quality in his woman.

One is inclined to complain at the muted tone of the book, yet that quietness is probably accurate, since Bethany is not one who would ever indulge in heroics. However, the effect is still more that of a scenario than a novel. You don't quite know these people as they are written here, but you can imagine them expanding into very satisfying life on a movie screen. In the book it is all a little too neat and clean, difficulties of death and fire and drought spaced with a precision a little too studied. Bethany is going to have a baby in the end, but one has the feeling it must have been immaculate conception, just as

Your Literary I.Q.

By Howard Collins

CLUES IN COUPLETS

Ed Schmerler, of Chevy Chase, submits fifteen couplets which offer clues to famous poems. Allowing seven points if you can name either the poem or the poet, a score of sixty-three is par, seventy is very good, and eighty-four or better is excellent. Answers on page 80.

1. Within a vision pleasure sent
   She played upon an instrument.

2. With passionate and gasping breath
   He mourned for England—and his death.

3. This old familiar fruit distill;
   'Tis sure to cure most any ill.

4. With classic face and hyacinth hair,
   She had a beauty that was rare.

5. Here is a breath within a season
   That blows the leaves with rhyme and reason.

6. Perfection here might be impaired
   If more of beauty had been bared.

7. While from the body life may flee,
   The soul goes on immortally.

8. Hist'ry and legend here is heard
   From a thing that speaks no word.

9. Of shoes his little feet were bare;
   He walked around on country air.

10. The snow upon her bosom lay;
    The robins in her hair did play.

11. She was a lily and a rose;
    Her skin was black, the story goes.

12. He walked along, his thoughts so prized,
    Did see the sky anesthetized.

13. Can one live and dare disown
    A native land to call his own?

14. Romantic thoughts his mind was thinking;
    He scratched his head and went on drinking.

15. This narrow compass does enfold
    All he'd ever want to hold.

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the blizzard which tests Bethany's courage so effectively seems a product of the author rather than the elements.

Nevertheless the book is good reading. Miss Erdman has done a fundamentally honest and literate telling of one of the lesser-known chapters in the American saga, and we need each such chapter. Besides, Bethany and Wade are nice people—you'll like them.

—KATHLEEN SPROUL.

HUNT FOR HEAVEN, by Elsie Oakes Barber. Macmillan. $3. John Bliss, like so many other Americans in the nineteenth century, dared to dream of a community which would approximate a heaven on earth, one which would bring its members closer to the God of their ultimate desiring, nearer to each other in love, and in labor for the group rather than the individual. Shocked and saddened by the bitter Chicago strikes of 1886, John Bliss preached there in his great, bare Church of the Carpenter, exhorting the strikers to find some other way than violence. When he voiced his determination to found a colony based not on greed, power, and force but on the common good, the nucleus of such a group sprang up around him. When, unexpectedly, an abandoned farm outside Philadelphia was offered to him he led his oddly assorted followers East with high hopes. There were visionaries, there were entirely unlikely candidates, like the maiden ladies whose forte was painting on china, there was the hungry group who moved over from the poor farm. Workers and loafers, the practical and the impossible, John Bliss required that the colony welcome and accept them all.

The inevitable conflicts and difficulties, the gradual, small successes and unexpected disasters, as the colony struggled to make itself self-supporting and at the same time to maintain its founder's high and unflinching ideals, form the burden of this novel, in which Mrs. Barber sums up the aspirations and the trials which must have beset all such experiments.

The dream which sustains the visionary is always hard to present in fiction, and it tends to diminish rather than gain in force over the years. "Hunt for Heaven" is an agreeable and mildly interesting novel but it is an obvious one. Given such a colony, the complications which form its plot are too easily guessed and lack the surprise which more able character drawing might give them. Nor are John Bliss and his dream ever fully realized with the magnetic force which is required for prophets and leaders.

—PAMELA TAYLOR.

DOCTOR JEREMIAH, by Morris Markey. Dial Press. $3. This is a disappointing novel, chiefly because it takes only a perfunctory side-swipe at its proposed subject—the world of doctors and medicine—while it concerns itself actually with a good many stale melodramatics that have nothing at all to do with the subject. Dr. Jeremiah Smithers is a man who is vaguely disturbed by a lack in his life, until he discovers what it is: he is not in love with his lovely but too-perfect wife, Nell. There follows what we might call the knight-errant's gambit.

The doctor meets a night-club dancer with a heart of gold and indulges himself in a small affair (bowing in full repentance to his nagging conscience as he goes). Then a real and greater love comes along, and he demands a divorce of Nell so that he may marry the other woman, Cynthia. Nell takes herself and their two children out of his way. Everybody is very understanding. Then Cynthia cracks up psychologically, and the author whisks her conveniently off-stage by means of a plane accident. Nell comes forward to soothe the wounded man; she still loves him and will try again to make him happy. Thus we leave Dr. Jeremiah as we found him, presumably the wiser for several experimental experiences.

This will seem to Mr. Markey a weighted summary, but my point is that he has done the weighting. Some part of his story is devoted to the doctor's venture into a subsidized group-practice, and there are pot shots here and there at the varieties of medical flummery. But these things do not hold our attention, for they are not designed to. There is no substance to the novel's medical content. Mr. Markey's main concern is for Dr. Jeremiah's emotional hegira, from Nell back to Nell. We cannot share it, since the doctor is not the fine soul or the mature man that Mr. Markey has evidently in mind. He seems in fact a selfish man with the judgment of an adolescent, and we must pause to wonder whether he could possibly be so magnificent a doctor.

—NATHAN L. ROTHMAN.

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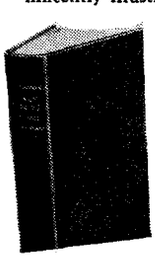

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NEW EDITIONS

THE TITLE of John Masefield's "My Favorite English Poems" (Macmillan, $2.75) is somewhat misleading, for this personal anthology, which contains no poetry less than a hundred years old, and nothing that England's laureate has not loved for at least half a century, consists not only of whole poems, but also of extracted verses and even single lines. For example, "There's no deep valley but near some great hill" is plucked alone from "The Duchess of Malfi," while Beaumont and Fletcher's "Philaster" is represented by one brief simile: "Sweet as Arabian winds, when fruits are ripe." Readers who believe that a poem or play should be read in its entirety, or not at all, will dislike the plan of this book. Others who are willing and glad to relish the beauty of individual verses and phrases will find that Mr. Masefield has made his selections with enviable good taste, and they will often be led by his extracts to the complete works from which they came.

This anthology shows its maker—as he says in his introduction—to be the child of his generation, which drew on three great sources of poetic pleasure: the Middle Ages, the Elizabethan Age, and the romantic movement. Lovers of poetry who were young when John Masefield was young felt, he assures us, "no kinship whatsoever with the men of the century between the Closing of the Theatres and the poems of Thomas Gray." So it is not surprising that we find in this book only sixteen lines by Pope, for instance, one short scene by Dryden, and two lines by Marvell; but the anthologist does rather belie his own assertion by giving us not only selections from Milton's early poems but also pages from "Paradise Lost." Shakespeare is present in abundance (fifty-eight pages), and generous space is given to Mr. Masefield's first master, Chaucer. Wordsworth and Keats and Shelley stand high among the poets loved so long, and passages from "Sordello" remind us of beauties buried in a poem now little read; but Byron is called on for only one brief lyric. This is a limited collection, certainly, but it is a most interesting one, full of good things: the work of a man who believes that the making of poetry "is the overflowing joy of the mind."

Mr. Masefield may have small use for Pope, but there are signs that the great Augustan is once again finding readers capable of recognizing the worth to which Victorians were blind and deaf. Edith Sitwell, with her keen ear, has done much to demolish the idea that Pope's prosody is mechanical and monotonous. And now Peter Quennell gives us "The Pleasures of Pope" (Pantheon Books, $3), a well-printed volume that contains much of Pope's best writing, introduced by an intelligent foreword, in which Mr. Quennell makes the sound point that "during the Augustan period the growth of language and the development of the contemporary consciousness would appear almost exactly to have coincided, and a perfect balance was established between manner and subject matter." Of this rare state of affairs Pope took full advantage. Readers who look to him for rapture will, of course, be disappointed, but he is the master of a kind of poetic eloquence that is, at its best, great.

MOST readers of poetry over a certain age have on their shelves at least a few cherished volumes of the old Muses' Library, published by Routledge. Now a new Muses' Library is in the making—thanks to Routledge and Kegan Paul, London—and it is being published in the United States by the Harvard University Press. The volumes I have seen make it clear that the Library will furnish scholarly texts in delightful format. These volumes are "Collected Poems of Sir Thomas Wyatt" ($2.10), edited by Kenneth Muir; "England's Helicon" ($1.70), edited by Hugh Macdonald, and "The Collected Poems of Christopher Smart" (2 vols., $5), edited by Norman Callan. Mr. Muir raises again the old question as to the comparative merits of Wyatt and Surrey, and argues cogently in Wyatt's favor. Mr. Callan presents a nearly complete edition of Smart's work, thereby enabling us to judge the poet on his lower as well as higher levels. "England's Helicon," first published in 1600, is, with all its trifles, one of the few anthologies of English verse that promise to endure as long as English verse is read.

John P. Marquand's "H. M. Pulham, Esquire" is now obtainable as a Bantam Giant (35¢).

—BEN RAY REDMAN.

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A FIGURE OF PASSIONATE LIVING

(*Continued from page 9*)

Twenties had ended even for those of us who were too young to do more than overhear the tail end of their legend. Symbolically, Edna Millay's power to thrill and carry the reader seemed to end with them. For what made the poems immediate was the passionate youngness of their author. And suddenly it was years later and the youngness had fled. One read Auden and Spender instead, and as each of the new Millay books appeared—"Wine from These Grapes," "Conversation at Midnight," "Huntsman, What Quarry?"—one wondered what had happened to the breathlessness and carry that used to be in the poems.

The simple fact seems to be that, having outgrown her youth, Edna Millay had outgrown the one subject she could make exciting. "Conversation at Midnight" was her attempt at intellectual reportage of an age, but it provided no subject for her gift. It seemed as if she had stopped living in order to talk—to talk endlessly and dully—about life. There is still here and there the intense preoccupation with herself, her body, the pose of her body, but where once we read of the body in love we now read:

Over the sound of flushing water, which
For some strange reason, science having gone so far,
Even in the houses of the extremely rich
Still roars in a room, and everybody knows where you are. . .

Instead of bright children on MacDougall Street,

Sons-of-bitches at Hialeah
hacking their initials in the royal palms . . .

Instead of the endless energy of the girl, we are presented the matron posing before her dressmaker who turns her about and is made to cry: *"Que Madame est maigré."*

Then came the war, and the social consciousness that had first driven her to write some of her worst poetry in "Justice Denied in Massachusetts" (the Sacco-Vanzetti trial), betrayed her into such books as "Make Bright the Arrows." These are tragic books from which the last vestige of gift has disappeared; nobly to be sure, for reasons that all men of good will must be tempted to condone. But finally poetry must be protected from even the highest motives. Perhaps especially from the highest motives. Moral indignation is no substitute for art. In these poems, unfortunately, only that substitution speaks: line after line of exhortations from the vocabulary of humanism, page after page of moral platitudes, but not a phrase of poetry. We agreed that there were no islands left, we wept for Lidice, but the poems could not find our feelings. The facts themselves were so desperately more moving.

But to enumerate a poet's failures is not to judge him. A writer must be judged by his best. Edna Millay's best came at a time when many needed her excitement. Whether her capture of that audience was a good or a bad thing for the course of poetry one cannot say with any conviction. Certainly her intimate treatment of the frankly sensuous was some part of an age's contribution toward broadening the range of subjects permissible to poetry. That much is surely good. Certainly, too, the kind of poetry she set herself to write has found no followers except among the dim mediocrities of the Poetry Societies. And that cannot be good. But neither merit nor lack of merit defined her position in the poetry of the Twenties. It was not as a craftsman nor as an influence, but as the creator of her own legend that she was most alive for us. Her success was as a figure of passionate living.

Unfortunately, passion is nonreflective. At its slightest her passion made her the mother of the O-God-the-pain! girls, of the O-World-I-cannot-hold-you-close-enough! school. And even at its best it is not likely that her work can be popular so long as poetry continues its present development toward the ambivalent consciousness and the pessimistic intellect. Perhaps her poems must be forgotten. Or perhaps they will become like "The Rubaiyat" and the "Sonnets from the Portuguese," poems that generation after generation of the young will be swept away by, gorgeously, overwhelmingly swept away by, and then outgrow.

But today none of that seems to matter. One finds himself less inclined to criticism than to nostalgia. At least it will be so for all of us who were very young and very merry and aren't exactly that any more, but who once long ago opened those little black books with their titles pasted to the binding, and suddenly found the wind blowing through everybody's hair and a wonderful girl running to us through the wind. *"Que Madame est maigré."* But what a whirling all-night time it was!

John Ciardi is a member of the English Department of Harvard.

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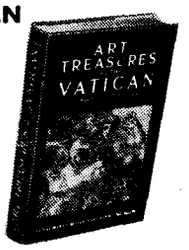

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EDITOR'S NOTE: *Remington Records, Inc., has entered the LP market with records, including classical, at unheard-of low prices, comparable with the prewar "Music Appreciation" records. A new plastic material is claimed to be one major factor; department-store salesmanship, cheap packaging (paper, minus notes), erratic engineering and production are clearly others. Musical sources, in this day of the wholesale devalued European recording, are decidedly open to conjecture. One sniffs for rats. Yet there is remarkably interesting stuff among these, unexpectedly enough. This department presents an objective viewing of what's to be heard in the first batch.*

MOZART: FANTASIA IN D MINOR, K. 608 (arr. orch.). Vienna Symphony, Fekete. SCHUBERT: SYMPHONY #1. Viennese Symphony Soc. Orch., Fekete. Remington LP: RLP 199-2	The Remingtons divide roughly into those which seem legitimate original recordings and those which sound dubbed, as from questionable originals—old discs, film, etc. The Mozart is an excellent recording, with good highs, fine liveness; the Schubert is thinner, distorted in loud parts, but playable. Look out for badly overcut grooves that repeat in all of these—especially near inside.	A great Mozart work, orig. for mechanical organ, but, Einstein suggests, best arr. for large orch. This arrangement is excellent in the adagio, a bit neo-Stokowski (organ effects) in outer sections; even so the music gets through and it's tremendous. The Schubert compares well in interpretation with the Concert Hall LP of same at much higher price.
BEETHOVEN: PIANO CONCERTO #5 ("EMPEROR"). Felicitas Karrer; Viennese Symph. Soc. Orch., Wöss. Remington LP: RLP 199-1	This sounds like a not-too-well-done copy; good acoustics and very good piano, but the whole is distorted in loud parts, as with Schubert above.	Not a poor performance, though hardly up to demands of this music. Karrer's piano is better than the orch. Some orch. passages decidedly muddled.
BIZET: "CARMEN" SUITE, EXCERPTS. SMETANA: "THE MOLDAU." Viennese Symph. Soc. Orch., Singer. Remington LP: RLP 149-10 (10")	This is the best of the batch — really quite a good recording, low in distortion, with fair highs, excellent liveness.	Very acceptable performances of the music (what will fit on a 10" side), easily up to many an LP at standard prices. Bargain.
SCHUBERT: "THE TROUT QUINTETTE." Boshovsky Quintette. MOZART: DIVERTIMENTO IN D, K. 251 (excerpts). Remington Chamber Orch., Fendler. Remington LP: RLP 149-5 (10")	The Trout is again a distorted sound, as if a bad copy. The Mozart, on the other hand, is quite good.	A preposterous condensation (!) of parts of three "Trout" movements, played continuously, omitting the rest. The Divertimento excerpts are OK—average, so-so playing. (Mercury offers the whole on LP.)
OPERATIC ARIAS (Gluck, Mozart, Mayerbeer, Verdi, Wagner.) Elizabeth Wysor, contralto; Vienna Symphony, Fekete. Remington LP: RLP 149-2 (10")	This is a very great voice, huge, rich, with phenomenal range, perfect control (like that of the great voices of the turn of the century); musicianship excellent, too, with impeccably accurate pitch. Wagner items "Tristan," "Rheingold" are most in style, but unusual "Clemenza di Tito." Mozart is well done. Tone is bit monotonous, diction not too good. Orchestral backing weak. Decidedly a worth-while record, at any price.	

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(*Continued from page 13*)

people, rather than to what is common to them all, "reason and an elementary sense of decency, justice, order, community spirit, chivalry, and a conciliatory disposition."

Hans Kohn is professor of history at the City College of New York and is the author of "The Idea of Nationalism," "The Twentieth Century," and other books.

Ideas & Studies Notes

SECOND SIGHT IN DAILY LIFE, by W. H. W. Sabine. Coward-McCann. $3. While working one morning in the Ministry of Economic Warfare on Berkeley Square the author of this book detected in the atmosphere a strong scent of some antiseptic solution. A short time later, while walking along Oxford Street during his lunch hour, he happened unaccountably to think of "some little suburban man" knocked down by an automobile and suffering broken glasses, contusions, and lacerations in the facial area. Upon returning to the Ministry he received a telephone call informing him that his wife had been injured in a traffic accident. He went immediately to the hospital, where he encountered the odor of antiseptic, and found his wife (who later recovered) seriously bruised and bloodied, especially about the face.

These two sets of circumstances present perhaps to the ordinary person nothing out of the ordinary and he would doubtless dismiss them immediately from his mind. The author, however, is a member of that minority which believes in the veridical existence of psychic phenomena. Such circumstances as these consequently assume an importance to him and mark a clear example of pre-cognition.

This particular pre-cognition is to him of a rather unusual variety, unusual, that is, even among pre-cognitions. In the first place, it occurred not in a dream but in a waking state and, in the second, it occurred a half hour after the actual time of his wife's accident. The first of these conditions indicates that pre-cognition is not always a matter of dreams and the second that pre-cognition relates not to an event itself but to a future experience of an event which may or may not already have happened.

This experience is only one of many, and of many varieties, taken both from the psychic literature and from

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his own diary, which Mr. Sabine recites in this book. Taking extrasensory perception as a general name for these phenomena, he distinguishes three separate types, pre-cognition, telepathy, and clairvoyance, and then suggests that the distinction between them is not so clear as is commonly supposed. In any event, his concern here is with pre-cognition and, in the end of the book, he devotes a section to an elaborate attempt to explain it in terms of something he calls a Basic Memory or a Basic Experience.

This book as a whole, well written as it is, will be a welcome addition to the literature supported and encouraged by the American Society for Psychical Research. The evidence adduced falls into a familiar pattern and, in its own terms, exhibits a mysterious facet of the human mind. Even the gentlest skeptic, however, would see in these testimonials little more than a magnification of coincidences, assisted by versatile inferences, and would have to regard the attempted explanation not only as quite implausible but also as an hypothesis lying far outside the possibility of verification by the logic of experimental inquiry.

—Robert Bierstedt.

THE UNITY OF EUROPEAN HISTORY: A Political and Cultural Survey, by John Bowle. Oxford University Press. $4. In just 344 pages of actual text Mr. Bowle takes his reader from the caves and hunting culture of Paleolithic man to the embattled contemporary specimen concerned with democracy and world order. Working "on so large a canvas," he explains, "I have had to employ an impressionist method; the problem has been not what to include, but often, as in painting, what to leave out." To his credit, he's done admirably; every stroke counts. Consider this almost random example of spare but evocative style and talent for compact detail. The subject is Prussian militarism and Frederick the Great, "a neurotic, highly intelligent artist in war."

His "intellectual leanings had been savagely repressed," writes Mr. Bowle, "his warped and extraordinary genius is a pathological study; as 'der Alte Fritz' he was to become a hero of Prussian tradition. Devoid of illusions, a student of Machiavelli, he regarded diplomacy as war by other means. The War of the Austrian Succession was his opportunity; the textile and industrial resources of Silesia were essential to supplement the limited resources of his kingdom; at an immense price he managed, after two decades of intermittent war, to retain the prize."

The author's primary focus, however, is, as his title suggests, on a far broader plane. The total impression he intends for his picture is a view of "the permanent structure of the European tradition." Here he's not quite successful—mainly, I think, because his attractive miniatures don't seem to fall into a recognizable, indivisible whole. But if they had, Mr. Bowle's would have been a genuine masterpiece instead of an excellent book.

—Peter R. Levin.

WHITEHEAD'S THEORY OF EXPERIENCE, by Ewing P. Shahan. King's Crown Press. N. Y. $2.50. It was Whitehead's aim to have his philosophy include as much of experience as possible. Such a goal raises two problems, those of approach and consistency. Mr. Shahan's thesis is that Whitehead in his philosophy had two different conceptions of experience, which he was not able to combine satisfactorily. He contrasts the earlier works, which treated nature in an objective and physical manner, with the later more rounded philosophy of Process and Reality, which was subjectivist and organic. Whitehead, as he matured, kept broadening the scope of his philosophy and united it all under the basic concept of creativity. But if everything is in a constant state of becoming, what was he to do with sense perception, which in itself is completely static? Whitehead developed the theory that perception is one of two modes of thought. The other more basic mode, which he called casual efficacy, he derived from our immediate organic experience by a process of introspection. Each mode sees a different aspect of the same reality. Mr. Shahan believes that Whitehead did not succeed in his aim of deriving perception from casual efficacy.

An assistant professor of economics at Vanderbilt University, Shahan presents his case in a lucid and convincing manner. If he errs at all, it is in exaggerating the cleavage between the two modes of thought in order to make his argument more meaningful. But this is necessary when one considers that Whitehead, in order to express his philosophy, invented a technical language, which in many places seems to make comprehension the more difficult.—Irving Geller.

THE PSYCHOLOGY OF MAN'S POSSIBLE EVOLUTION, by P. D. Ouspensky. Hedgehog Press, New York. $2.50. P. D. Ouspensky, who died in 1947, was the leader of a small philosophical cult. His earlier books (including the "Tertium Organum"), which appeared in English during the Twenties and early Thirties, attracted some attention, but for the most part his ideas—compounded of psychology, cosmology, mathematics, and mysticism — remained a kind of fringe phenomenon and they won little recognition in the learned world. For some years he was silent. Letters, however, continued to pursue him from followers who wanted to know what he was doing, and so he decided to prepare a series of lectures to be given before small groups in London and New York in order to explain his more recent work. The lectures appear as the five chapters of this little book. They add up to the conclusion that no one understands man except Ouspensky. No one understands understanding itself, because it is a kind of arithmetic mean between knowledge and being. "All the absurdities and all the contradictions of people, and of human life in general, become explained when we realize that people *live in sleep*, do everything in sleep, and do not know that they *are asleep*." This sort of thing, fortunately, runs on for only ninety-eight pages. —R. B.

LITERARY I.Q. ANSWERS

1. Coleridge: "Kubla Khan." 2. Shakespeare: "Richard II." 3. Fitzgerald: "The Rubáiyat." 4. Poe: "To Helen." 5. Shelley: "Ode to the West Wind." 6. Byron: "She Walks in Beauty." 7. Longfellow: "Psalm of Life." 8. Keats: "Ode on a Grecian Urn." 9. Whittier: "Barefoot Boy." 10. Kilmer: "Trees." 11. Bible: Song of Songs. 12. T. S. Eliot: "The Love Song of J. Alfred Prufrock." 13. Scott: "Patriotism." 14. Robinson: "Miniver Cheevy." 15. Waller: "On a Girdle."

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YOUNG MAN RIVER

(Continued from page 30)

cry, "Is Little Nell dead?" People who were that much interested in English prose fiction were not going to be satisfied with any novel-every-two-weeks. The floodgates were opened, and a most miscellaneous assortment of flotsam has been rolling through ever since. Much of it became water-logged and sank. Dickens has had no trouble staying afloat.

Not only is he read—*all* of him is read. It is, I think, significant that he remains the dependable "set" author in a day when the set has lost the following it had in the era before the twelve-room house on the corner turned into a funeral parlor. Dickens is bought not for scenery, but for use. He is always in print. He has made the movies, radio, television, records, ceramics, the comics, and long since, the stage. Within recent years he has been newspaper-circulation booster and syndicated newspaper author. He has precipitated riots in postwar Germany, and he is a mainstay of the book trade, both new and antiquarian, and the darling of the auction room. If copyright were perpetual, he would be a surpassingly lucrative literary property, and shares in him would never be sold short. He will never come back, for the elementary reason that, since 1836, he has never been away.

Dickens's relevance to the world as it exists (or tries to) eighty years after his death derives from this very universality and continuity of his appeal. Of course, he is relevant to the world of today, since he helped to make it, fathered much of its thought and outlook, and still has capacity to grip and to infuriate mankind. For nothing proves his robust up-to-dateness more than the fact that it is still possible for an American to read "American Notes" and "Martin Chuzzlewit" and get hopping mad.

In the political campaign just ended one candidate for the United States Senate referred to his opponent as a "perambulating Pecksniff." And at the Jamaica racetrack a couple of weeks ago a horse named Buzfuz came in first and paid $4.80-$3.00-$2.40. Dickens reaches down deep into the minutiae of contemporary life—contemporary with us, not with him. He is winner and still champion.

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(Continued on page 82)

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DEFINITIONS	WORDS
A. Third circumnavigator of the globe, an Englishman, 1586.	118 182 42 143 13 12 31 163 102
B. U.S. Army air base in Iceland built in World War II (2 wds.)	181 150 43 88 57 177 69 36 184 97
C. Largest island of a group, Tokyo prefecture in Japan, containing active volcano in Word K.	5 115 166 51 82 127
D. German composer born in Switzerland (1822-82).	153 77 24 30
E. Imaginary island peopled by a tiny race ("Gulliver's Travels").	160 2 99 168 87 37 128 32
F. American sculptor born in Concord, Mass. (1858-1922).	180 11 62 46 52 147
G. Squealing (underworld slang).	7 131 106 165 93 156 58
H. Contrarily.	169 145 76 157 44 18 110 151 66
I. One of the general classes in which poetry is grouped.	59 96 20 167 101
J. State of being weak; languor.	79 22 154 100 70 174 4 63
K. Active volcano referred to in Word C.	161 23 173 123 83 159
L. Fruit of *Carum copticum*, used as a medicine or condiment; Javanese seed.	47 65 9 33 49 41
M. Russian outpost where the first European treaty with China was signed 1689.	122 28 35 175 179 112 132 89 54

DEFINITIONS	WORDS
N. Town in ancient Samaria, Palestine, where Joseph was sold into slavery (Bib.).	61 26 39 1 108 75
O. A king in "The Tempest."	60 109 162 138 25 171
P. An extremely hot day, esp. one with bright sunshine (colloq.).	113 103 134 120 73 155 78
Q. Unpardonable.	146 126 92 34 27 40 21 45 56 142 183 74
R. Fails to give due care or attention.	64 137 91 86 114 104 130 170
S. One who instigates, etc., used disparagingly.	85 68 105 119 124 19 135
T. The "port of the Sudan in the Sahara" (French West Africa).	164 14 94 16 90 10 111 80 148 140
U. Deposed Earl of Northumbria, slain at Stamford Bridge, 1066.	141 98 72 178 53 158
V. Those who prepare or deliver serious exhortations or sermons.	107 81 48 71 95 152 144 15 3
W. German Egyptologist and novelist (1837-98; "An Egyptian Princess," etc.).	121 139 17 136 129
X. Tobacco (Virginian word).	38 116 172 29 133 176 8
Y. Month in title of Pulitzer Prize novel, 1935.	50 125 149 117 84 67 55 6

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

■	■	■	■	■	■	■	■	1 N	2 E	3 V	4 J	5 C	6 Y	7 G	■	8 X	9 L	10 T	11 F
12 A	■	13 A	14 T	15 V	■	16 T	17 W	■	18 H	19 S	20 I	21 Q	22 J	■	23 K	24 D
■	25 O	26 N	27 Q	28 M	■	29 X	30 D	■	31 A	32 E	■	33 L	34 Q	35 M	36 B	■
37 E	38 X	39 N	■	40 Q	41 L	■	42 A	43 B	44 H	45 Q	46 F	■	47 L	■	48 V	49 L
50 Y	■	51 C	■	52 F	53 U	54 M	55 Y	■	56 Q	57 B	■	58 G	59 I	60 O	61 N	62 F
63 J	64 R	■	65 L	66 H	67 Y	68 S	■	69 B	■	70 J	71 V	72 U	73 P	74 Q	75 N	■
76 H	77 D	78 P	79 J	■	80 T	81 V	■	82 C	83 K	■	84 Y	85 S	86 R	87 E	88 B	■
89 M	90 T	■	91 R	92 Q	93 G	94 T	95 V	96 I	■	97 B	98 U	99 E	100 J	101 I	102 A	103 P
104 R	105 S	106 G	107 V	108 N	109 O	110 H	111 T	■	112 M	■	113 P	114 R	115 C	116 X	117 Y	118 A
119 S	■	120 P	121 W	122 M	123 K	124 S	125 Y	126 Q	■	127 C	128 E	129 W	130 R	131 G	132 M	■
133 X	134 P	135 S	136 W	137 R	138 O	■	139 W	140 T	141 U	■	142 Q	143 A	144 V	145 H	■	146 Q
■	147 F	148 T	149 Y	150 B	■	151 H	152 V	153 D	■	154 J	155 P	156 G	157 H	158 U	159 K	160 E
■	161 K	162 O	163 A	164 T	■	165 G	166 C	167 I	168 E	169 H	170 R	171 O	172 X	173 K	174 J	175 M
■	176 X	177 B	■	178 U	179 M	180 F	181 B	■	182 A	183 Q	184 B	■	■	■	■	■

Solution of last week's Double-Crostic will be found on page 15 of this issue.

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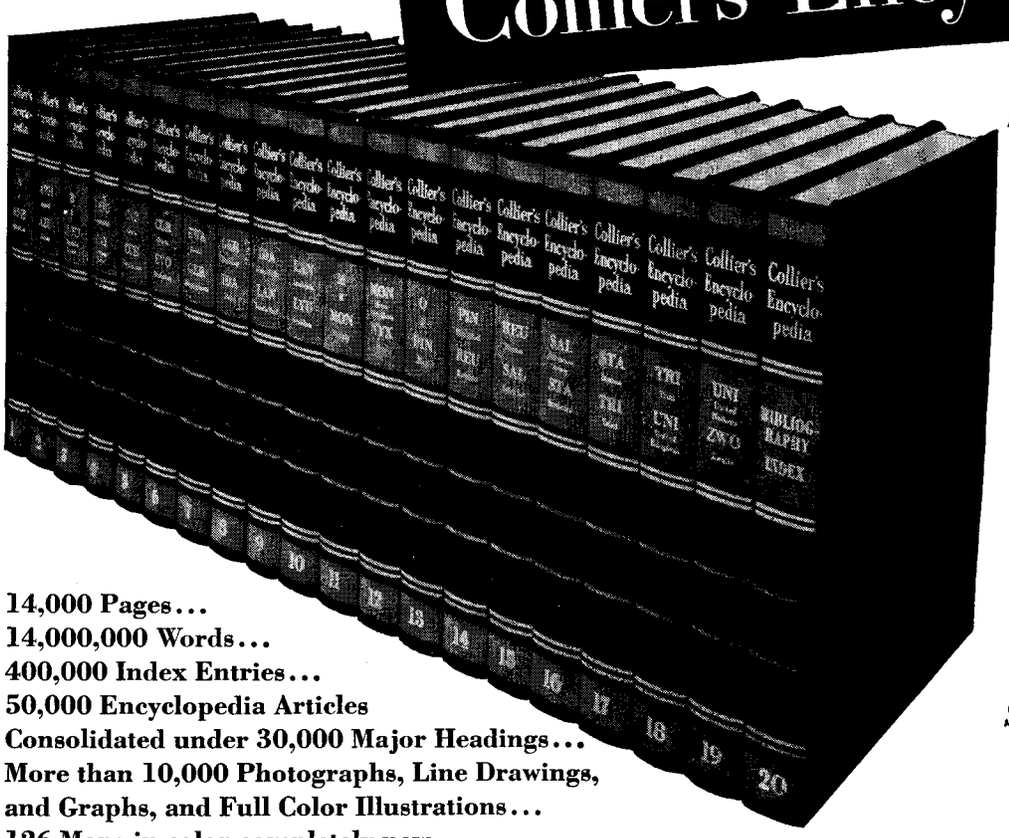

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